

THE ATHENÆUM

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SATURDAY, OCTOBER 20, 1894.

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SATURDAY, OCTOBER 20, 1894.

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LITERATURE

The Life of Daniel Defoe. By Thomas Wright. (Cassell & Co.)

If there was need for a new life of Defoe, Mr. Wright has not supplied the want, nor does his statement that all the earlier biographies are "dry as the very Sahara" justify the publication of yet another which is for the most part as dry as the rest, and in which the oases of trivial talk afford no useful rest or nourishment. The memoirs issued by George Chalmers in 1786, by Walter Wilson in 1830, and by William Chadwick in 1859 have been pretty well superseded by Mr. William Lee's ponderous compilation of 1869; but Lee's mass of material, too much of it guesswork, is supplemented by Mr. Wright with very few facts besides those lately brought to light in *Notes and Queries* and the *Athenæum*, while the guessing in which he freely indulges on his own account is even more unsafe and misleading than that which he borrows. In the way of comment and criticism, moreover, he adds nothing of importance, but much that is foolish, to the views adequately put forward by the late Prof. Minto, Mr. Saintsbury, and other competent students of Defoe.

Mr. Wright's chief purpose in writing this book was apparently, as he says, "to submit what I believe to be the true key to 'Robinson Crusoe'"—in other words, to prove that "wild, wicked Robinson Crusoe" was in all respects and in the minutest details an allegorical counterpart of "wild, wicked Daniel Defoe." A second, but scarcely a secondary purpose, not easy to reconcile with the first or with the facts of the case, was to show "that Defoe was above all things—that it was his endeavour to be at all times—the man of God." So, at any rate, the preface puts the matter; in the body of the book, notwithstanding much wearisome iteration of vague assertions, and contradictions nearly as plentiful as the repetitions, neither hypothesis is borne out.

That 'Robinson Crusoe' was an allegory, containing "just allusion" to incidents in his own life, Defoe himself declared in his 'Serious Reflections'; and by help of Mr.

G. A. Aitken's discovery, notified in our columns in August, 1890, that he was born about two years earlier than the date, 1661, given on his tombstone, Mr. Wright is able to draw some curious and interesting chronological parallels. Adding twenty-seven years to the dates explicitly mentioned or plainly indicated in 'Robinson Crusoe,' he points out, for instance, that Defoe's age, when he went on his unlucky expedition to Spain and Portugal, was the same as Crusoe's when he left London to be taken prisoner and kept in captivity for two years on the Spanish coast. More fanciful, but still noteworthy, is the parallelism traced between a few other occurrences in Defoe's life and a few of the imaginary incidents in Crusoe's. All these resemblances do not amount to much, however; and though it is plausibly suggested that Defoe had a "Man Friday," who, writing for him some of his newspaper articles and the like, rendered services equivalent to those which Crusoe obtained from his tame savage, there is no attempt to detect more than an occasional and accidental likeness or allegorical relation between the adventures of the author of the story and those of its hero.

Mr. Wright's principal "discovery," moreover, is preposterous. In his 'Serious Reflections' Defoe says, "I have heard of a man that, upon some extraordinary disgust which he took at the unsuitable conversation of some of his nearest relations, whose society he could not avoid, suddenly resolved never to speak any more"; and he goes on to tell how this monster of sulkeness kept his vow for "nearly twenty-nine years," although "it ruined his family and broke up his house," until at length, "being very sick and in a high fever, delirious as we call it, or light-headed, he broke his silence, not knowing when he did it, and spoke, though wildly at first." As Mrs. Defoe did not like her husband's ways of neglecting the hosiery business in which he might have prospered as a steady-going citizen, of falling into debt, and of running away from his creditors, it is likely enough that, like the lady in Defoe's anecdote or parable, she "treated him with provoking language, which put him into indecent passions, and urged him to rash replies," which he discreetly schooled himself to refrain from. It is known, too, that his reckless mode of living, his political enthusiasms and political tergiversations, caused much domestic disturbance and several breakings-up of his home, and that he was often separated from his family—by choice or by necessity—for long periods. Assuming that Defoe was himself the man he says he "heard of," Mr. Wright finds a convincing "coincidence" between the "nearly twenty-nine years" of the story and Crusoe's residence of twenty-eight years and two months on the uninhabited island. But as the alleged "life of silence" covered the busier half of Defoe's busy life, during which children were born to him, and during which he cared, after his fashion, for their education as well as for his wife's comfort, Mr. Wright's speculation is as incredible as it is derogatory to the "man of God" whom he so greatly admires, and than whom, he says, "Achilles was not more audacious, Ulysses more subtle, Æneas more pious."

Mr. Wright, though he says, "I have not set myself the Quixotic task to paint a perfect man," is anxious to represent Defoe as not only a great writer, but also a great hero, and he evidently thinks he has done so in this pretentious and clumsily constructed book. The portrait he really draws, in so far as it can be called a portrait, is of a far more ignoble creature than there is any reason to suppose Defoe to have been. It was not wholly discreditable to the butcher's son, who, trained to be a preacher of the Gospel, preferred to be a dealer in hosiery, and was afterwards engaged in various other trades, that he showed himself a bad man of business; and seeing what useful work he did as a pamphleteer, journalist, and author, he may well be forgiven for being a spendthrift and a timeserver. In doing what Mr. Wright admits was "dirty work" as a party hack, writing for opposing factions at the same time, and consenting to play the spy for employers whose favour was necessary or pleasant to him, he was no worse than others. He lived in an unheroic and shifty age, when statesmen and prelates set the fashion in lying and trickery of every sort; and it can be urged in his excuse that his lies were more artistic than any of his rivals', and that his tricks were nearly always intended to serve his country's interests as well as his own, and were generally more successful as patriotic exploits than as means of self-advancement. Defoe was a fairly honest man according to his lights and so far as his opportunities and convenience allowed. He was also a religious man in his way, and probably more moral—in the conventional sense of the term—than most of his neighbours. Mr. Wright, however, by treating as solemn, or rather impious, professions of faith the Scriptural and Puritanical phrases he glibly used, makes him out to be a sanctimonious humbug and a canting hypocrite.

Availing himself of his diligent researches, Mr. Wright prints in an appendix a list of 254 "works" produced by Defoe between 1683 and 1731; and as all the known facts about Defoe's life could be told in thirty or forty pages, at least four-fifths of the volume are filled with notices of such of these "works" as Mr. Wright has read or thinks worth mentioning. There is, however, very little discrimination, less critical power, and no sense of proportion whatever, in his review. Inimitable in its way as was 'Robinson Crusoe,' and noteworthy as were 'Moll Flanders' and others of his "histories," as well as some of his "poems," besides 'The True-Born Englishman,' Defoe wrote very little that lives as literature; and even his best literary achievements, perhaps, with the exception of his masterpiece, were hastily written "potboilers," or in the nature of pamphlets designed to call attention to questions of the hour in which he was interested—and in what was he not interested? Most of his separately published "works," indeed, were short pamphlets, often not longer than newspaper and magazine articles, and as ephemeral in their aim and handling; and their aggregate bulk is insignificant in comparison with the total of his journalistic work. His pre-eminence was as a journalist. His *Review* was started five years

before Steele began to issue the *Tatler*, and was in some ways a much bolder anticipation of the modern newspaper than anything that Steele or Addison or Swift produced. His "introductory letters" were the pioneers of "leading articles"; the "*Mercur Scandale*" in his *Review* was the forerunner of "society journalism"; and, however much he may have abused his talents, he had a clearer notion of the powers and functions of the press, and also a firmer grasp of political and social questions and a wider range of interests, than any of his successors and imitators during two or three generations. Of Defoe's services to the world in this direction, however, Mr. Wright has very little understanding, and what he says on the subject, though considerable in quantity, throws no light on the subject. One of his sentences affords a measure of his incapacity as a critic. "As a foil against the onslaught of Sacheverell," he says, "Defoe had recourse to ridicule, a weapon which he handled only clumsily, for the one thing needful to make ridicule really effective—the gift of humour—he sadly lacked." A man who sees no humour in Defoe, and only clumsiness in his "handling" of ridicule, ought certainly not to have attempted to write his life.

The best things in Mr. Wright's volume occupy a few of its later pages. They are extracts from a bundle of hitherto unpublished letters written by Defoe, his daughter Sophia, and Henry Baker, the naturalist, whom Sophia married in 1729. Most of them are quaint love-letters which passed between the young couple, with much squabbling about marriage settlements as a balance to the would-be husband's extravagant protestations of unselfish and undying devotion to his Amanda. In this correspondence Defoe's good sense and right feeling are notable, and so are Sophia's. On one occasion she writes to her lover:—

"Your letter, sir, to my father seems to have much of the air of barter and sale. My fortune, though not great, fully answers yours, which is less than I need accept of, and which I think does not justify such nice demands."

Only eight of these letters are Defoe's, but as fewer than twenty others in his handwriting are known of, Mr. Wright's "find" is important. The last of the eight was written to Sophia after her marriage, and three months before the death of her father, already broken down in health and spirits. It was evidently in reply to a letter in which Sophia had apologized for some rudeness she had shown to her father. Here is part of it:—

"If I have been more sensibly grieved at what I thought unkind in my Sophi (say it was only that I thought so), if I took fire more than another would have done, it was because I loved you more than ever any loved or will or can love you (he that has you excepted). Had Deb, the hussy, though rash and so far weak, said ten times as much to me, it had made no impression at all: but from Sophi! thee, Sophi, whose image sits close to my affection, and whom I love beyond the power of expressing, I acknowledge it wounded my very soul, and my weakness is so much more as that affection is strong, so that I can as ill express the satisfaction I have from your letter as I could the grief of what I thought an unkindness. Perhaps I do not write like a father, but

perhaps I do too, if it be considered that love is the same, let the relation be what it will; besides, as a father I hope I may be allowed even to love in a less exalted, sublimer manner, but a greater: so the same affection doubles the satisfaction I have at my dear Sophy's return: I view your letter, my dear, with a joy not to be described but in the deepest silence, or expressed but in tears."

A History of Rome, to the Battle of Actium.

By Evelyn S. Shuckburgh, M.A. (Macmillan & Co.)

A SCHOOL history of Rome to replace the old 'Students' History' of Dean Liddell, now forty years old and quite out of date, has long been desired by those interested in education. Last year we hoped that Prof. Pelham's volume would fill the gap, but that excellent book turned out to be a constitutional history, in which Canine was dismissed in a line, and the coming of the Cimbri and Teutons in three. The work that we now have before us is a production of an entirely different kind. Mr. Shuckburgh has written a thick volume of nearly eight hundred pages, in which the military side of Roman history is so prominently set forward that all other topics retire into the background. Now the Romans were essentially a race of fighting men, and their own historians loved nothing so much as stirring tales of war and conquest; but Mr. Shuckburgh appears to have been carried rather too far by his very right and proper zeal for vindicating the importance of the military history of the republic. After all, the social and constitutional history of Rome has its own importance, while many of the wars of Rome are almost impossible to reconstruct in detail from our fragmentary authorities, and very tedious when they have been so reconstructed. Mr. Shuckburgh's lack of the sense of proportion may be gauged from the fact that in his book the "Ætolian War" of 193-188, including the doings of Antiochus III. in Greece and Asia, occupies thirty-four pages, while the tale of the two Gracchi and their deadly blow at the old constitution is squeezed into seventeen. Now the details of the Ætolian war are uninteresting, and its import was not great—for the fate of Greece had really been settled at Cynoscephalæ. On the other hand, the legislation of Tiberius and Caius Gracchus is the turning-point of the history of the republic, and probably Mommsen is right when he calls it the "beginning of the monarchy." Moreover, the social conditions that provoked that legislation are of enormous interest to all students of history, modern as well as ancient. For the problem that faced the Gracchi—that of hopeless agricultural depression caused by cheap foreign corn—is precisely the same as that which vexes England to-day, and the methods of Tiberius and their fate possess a curious interest to all who study the panaceas of those who wish to rescue rural England by revolutionary legislation in our own day. When, therefore, Mr. Shuckburgh devotes to the war with Antiochus and his Ætolian allies just twice the space that he grants to the Gracchi, it is difficult to avoid suspecting that his notions of the relative importance of things must be radically unsound. More especially is this conclusion forced upon the reader when he finds the economic condition of Italy in

133 B.C. described as nothing more than "the multiplication of slaves and the growth of poverty among the free," a statement which gives the result, but does not hint at the causes.

There are in the book many good points, which it would be unfair not to acknowledge. The resolve to tell the history of the kings and the early republic for what it is worth is sound and wise. Those who refuse to acknowledge any genuine traditions before the fourth century are now losing ground among us, and Mr. Shuckburgh is thoroughly justified in the line that he takes. The style, too, of the book is vigorous and interesting. The story seldom flags, save, indeed, among the dreary wastes of the Volscian and Spanish wars, which no man can make readable. But it is necessary to protest against the author's too frequent habit of marring his well-told tale by lapses into a slipshod paltering with the rules of English grammar. A few instances will suffice to show what we mean. On p. 346 we read:—

"Hannibal annihilated the army of the prætor Cn. Fulvius at Herdonea, which had been plundering Apulian towns."

The sentence as it runs can only mean that the town of Herdonea had been plundering its neighbours, not, as Mr. Shuckburgh intends, that the prætor's army had done so. Still worse is:—

"The Cimbri left the Province in the hands of the Teutones, to make their way into Italy from the west; while they themselves moved east to the valley of the Adige."

Here the two halves of the sentence contradict each other directly: the first can only mean that the Cimbri intended to enter Italy from the west; but the second shows that Mr. Shuckburgh intended the clause to refer to the Teutones, a grammatical impossibility. A similar awkward transference of meaning is visible in the following sentence concerning Mithridates:—

"Not conspicuously cruel in war, the massacre of the Italians in Asia, the violent removal of the Chians, and the cold-blooded murder of his nephew Ariarathes, were characteristic of the barbarian despot."

Here the opening words, by all rules and laws, must apply to the massacre, the deportation, and the murder, but we fear that there is no doubt that the author means them to apply to the king, and not to his acts. A curious mistake on p. 511 requires to be corrected. The author speaks of Perseus of Macedon as "the last of the dynasty which had given Philip II. and Alexander the Great to history." Of course Perseus had no more to do with the two older kings than Napoleon had to do with Louis XIV. He had a respectable descent enough from Demetrius Poliorcetes and Antigonus "the king of Asia," but had not a drop of the blood of the old Macedonian royal house in his veins. We fear that such a statement indicates some weak spots in the author's Greek history, a suspicion which is strengthened by the fact that we find Timoleon, the liberator of Sicily, described on p. 192 as a great *Theban* hero.

There are other slips of the more obvious kind that might have been avoided by a little care. On p. 493 we are told that the

Gauls of Asia Minor were composed of three tribes, the Tolistoboi, Trocmi, and Tectosages. But on p. 603 we are introduced to them for a second time, and informed that the three races were the Tolistobogii, Trocmes, and Sangarii. The author should have made up his mind as to the form that he preferred, and adhered to it. How, again, can the student avoid confusion when he is told on p. 331 that the Peucetii were a subdivision of the Samnites, while he has learnt in an earlier chapter that they were dwellers in Apulia? Here the explanation is merely that Peucetii on the later page has been carelessly written for Pentri. But on p. 639 the printer rather than the author is probably to blame for the creation of a Libantine plain near Chalcis, where the Telantine plain is apparently meant. We hope, but are not quite certain, that the same culprit is responsible for the hideous words *Optimatists* (for *Optimates*), and *Senatus-consults*.

We have perhaps dwelt at somewhat too great a length on errors of detail in a work which has many redeeming merits. We must in common justice praise Mr. Shuckburgh for his careful dealing with geography, shown in many conscientious attempts to identify towns or battle-sites by the aid of the latest researches of foreign students. We must give him especial credit for the way in which he brings out the tactical and strategical meaning of many battles, which when read in most histories merely produce the effect of "confused noise and garments rolled in blood." We have already praised the vigour and spirit of his warlike narrative, though we have much to quarrel with in the details of his diction.

Constitutional points are, not unnaturally, dealt with in a less satisfactory manner by one who is pre-eminently an historian of wars. A repetition of one very familiar statement about Sulla's legislation deserves a word of correction. It is stated on p. 649 that Sulla brought in a law by which consuls and prætors were compelled to stay in Rome during their year of office, and only took up the *imperium* and the care of one of the provinces in the year after. There is no authority for this statement. It is true that after Sulla's time it became usual for the consul to stay at home, but there does not seem to have been any law passed by the great dictator, or any one else, to compel him to do so. As a matter of fact several consuls in the period immediately after Sulla did go forth at once, on their own authority, and take command in the provinces. The most striking example is Lucullus in 74, who waged war on Mithridates and held the province of Cilicia in the year of his own consulship. His colleague Cotta also operated on the Propontis in the same year, before his period of office had run out. A statement on p. 711 that "the Senate allotted 'Italy' as the province for the consuls of B.C. 59" will make constitutional purists frown. It will be remembered that what Cæsar really received was a kind of commission to inquire into certain problems in the local administration of the country, a *cura pascuorum* and *viarum*. To call Italy a province and assign it to two consuls at once is simply inconceivable. What Mr. Shuckburgh should have said is that "the Senate allotted both

the consuls spheres of work (*provinciae*) in Italy."

The ideal history of Rome for schools, as the reader will conclude on the evidence that we have laid before him, is still to be written, but till it appears the present work will have its advantages. If only teachers could manage to combine the use of it with that of Prof. Pelham's constitutional manual, a very fair result would be achieved. But perhaps it is too much to expect that any school will consent to use two histories at once, to supplement each other's weak points.

Travels amongst American Indians, their Ancient Earthworks and Temples; including a Journey in Guatemala, Mexico, and Yucatan, and a Visit to the Ruins of Patinamit, Uxatlan, Palenque, and Uxmal. By Vice-Admiral Lindesay Brine. (Sampson Low & Co.)

RATHER more than a quarter of a century has elapsed since our author sailed for the United States, with the object of visiting in the first place the mounds and earthworks of the valley of the Ohio, and afterwards of comparing them with the ruins known to exist in Central America; but although a brief paper on the results of his travels was read before the British Association in Edinburgh and published in 1872, the present volume appears to contain the first detailed account of these explorations. While protesting that he had no theories to establish, it was only natural that Admiral Brine should start with certain expectations, namely, of finding that the Indian tribes in the north and north-west would turn out to resemble the Manchu race he had seen in the north of China, and that the Indians in Central America would show traces of kindred with the Malays; also that in the ruined temples there would be seen architectural affinities with the Buddhist monasteries in Burmah and Cambodia. Unfortunately the exigencies of his naval career delayed the complete preparation of his notes for more than twenty years; but during that time he was focussing his impressions, and either modifying or strengthening by acquired knowledge the theories which it was inevitable that he should have brought back. Whatever may be thought of the latter, they are entitled to consideration; and although it can hardly be said that Admiral Brine has added materially to what was already known of the celebrated ruins in Guatemala and Yucatan, he has undoubtedly produced a very pleasant book.

In the United States Admiral Brine received a cordial welcome from many scientific men and politicians, to whose sayings and doings several pages are devoted, the most remarkable being a story told by Ticknor, who said it was a singular fact that the head of Daniel Webster grew larger after he had passed middle age. Ticknor, knowing Webster intimately, asked him about the matter, and received the reply, "Yes, I find that I have constantly to increase the size of my hats." We may observe that this interesting phenomenon does not depend entirely upon increase of years, for comparatively young naval officers have been known to complain of a tightness in their

head-gear after the mental strain involved in taking lunar observations.

Passing to the valley of the Ohio, the author gives an excellent account of the mounds there, and agrees with the principal ethnologists of the United States in considering that there is nothing in the defensive earthworks which would be beyond the capacity of a purely Indian race. At Newark, however, there are some enclosures constructed with an amount of geometrical accuracy indicative of foreign influence—probably French—at a period subsequent to the Spanish discovery of Florida and the Mississippi valley. In Mr. Lewis Morgan's opinion the mound-builders were village (*pueblo*) Indians from the district now called New Mexico, who retired gradually from the country on finding the climate too severe for their conditions of life; and nothing discovered in their burial-places indicates a difference in race or intelligence from the surrounding tribes. The positions of their earthworks show that the builders thought it necessary to maintain their communication by water with the valley of the Ohio; but no traces of similar encampments are to be found either in the north-west, towards Asia, or even in the southern part of the Mississippi valley. Ascending the latter, Admiral Brine examined some Indian mounds at Cahokia, to which reference will be made hereafter. In the valley of the Platte, where the Pawnees were gathered on a reservation, some particulars were obtained respecting this warlike tribe, whose language is absolutely different from that of any other North American Indians; and the author considers that several peculiarities—amongst others, occasional human sacrifices—indicate affinities with the Toltecs or the later Aztecs, who, according to their legends, formed two waves of migration from some unknown country into Mexico. This portion of the work concludes with a chapter upon red men in general, in which the total Indian population of the United States is given statistically as 264,369 in 1886, and these figures are, no doubt, approximately correct; but the author's assertion that "at no time, since the discovery of America, have the total numbers of Indians within the regions now forming the United States exceeded five hundred thousand men, women, and children," is startling. Can it be possible that three centuries of exterminating warfare, fire-water, and small-pox have only reduced the total Indian population by less than one-half?

By way of San Francisco Admiral Brine reached Guatemala, where, on the plains to the west of the modern city of that name, he was struck by the similarity of a group of Indian mounds to those he had previously examined at Cahokia. After spending several days in surveys he considers that they "throw more light upon the question of the Toltec or Aztec migrations than any other remains of ancient antiquities," and that "the tribes that constructed these mounds must have originally migrated from the valley of the Mississippi." A full-page illustration is given of this curious collection of mounds, which, when investigated by order of the late President Carrera, proved, contrary to expectation, to be not burial-places, but foundations for dwellings. Ex-

plorations in the interior of the country were at first impeded by an Indian insurrection, a far more serious matter than an ordinary *pronunciamiento* among the whites and *mestizos*; but this having been put down, the author was enabled to leave behind him the magnificent twin volcanoes of Agua and Fuego, and cross the mountains which lay between the coast and Palenque. The description of this journey, its inevitable hardships, the halting-places at ruined convents, the manners and customs of the Indians: all these will prove acceptable enough to the general reader, but they are more or less the usual accompaniments of travel in tropical America. As a specimen the following may suffice:—

"In the evening, as we approached Chilon, we met hundreds of Indians, men and women, all of whom came forward by the side of my mule, and inclined their heads, saying 'Tá' (Padre). Bito [the guide] told me that they supposed I was a priest, and that they expected me to follow the custom of the priests and put my hand upon their foreheads. As I did not wish to sail under false colours, I made an objection to this proceeding, but Bito said that if I did not do it the Indians would feel distressed, and would not understand why they were treated in an unkind manner. He also begged me to do what they wished, or otherwise some trouble might arise, as many of the men appeared to be in a half-drunken condition. At Chilon I was welcomed by the Justicia, to whom I had a letter from Don Manuel Cansino. The town was in a state of great excitement. It was the commencement of the Carnival, an event which caused a considerable degree of anxiety and apprehension in the minds of the officials. Processions of Indians, dressed in appropriate costumes, were marching through the town, and groups of wild-looking men were dancing to the sounds of rudely shaped fifes and hollow wooden drums. In the morning these Indians, in accordance with their annual custom, performed a dance before the door of each house. These dancers were supposed to be dressed like the conquerors. They wore red, slashed doublets, and loose white trousers. They carried spears or lances with coloured pennons. The scene was bright, gay, and picturesque. At Yajalon, where we arrived about sunset, the Indians had assembled in great numbers, and the Carnival was at its height. Here, as at Chilon, the performances chiefly consisted of processions and dances. There were also horse-races in front of the Cabildo, and one of the most curious scenes was the representation of the Spaniards entering a captured city on horseback. An important part of the festival consisted in eating as large a quantity of food as possible, and drinking copious draughts of strong spirits. In the evening there was much drunkenness. As I had no share in the responsibility for maintaining good order, the strange life and the sound of drums and fifes and marimbas afforded me inexhaustible pleasure and amusement. The pretty dresses of the women also added much to the charm of the scene. Many of these Tzendal women were very handsome. Their heads were well set upon finely shaped throats and shoulders. Their costume consisted of a long white frock cut open round their neck and embroidered with red and yellow squares, which had a pleasing effect of colour. But not only was the festival attractive from the quaint and novel character of the scene, but it was also most enjoyable weather. The skies were blue, the sun was bright, and the surrounding hills and valleys formed an agreeable contrast. There was, perhaps, a slight underlying sense of danger, and a doubt as to what would occur after sunset, and what might be the effect of the subsequent orgies upon the

savage nature of these Indians. Possibly what began at daylight as a drama might end at night as a tragedy. The conduct of the timorous half-caste population or Ladinos was remarkable. They were conscious that they were hated by the Indians, and consequently they remained within their houses, and kept themselves out of sight."

At Palenque Admiral Brine had the good fortune to find Dr. Collier, a learned Swiss, who had taken up his residence there in order to explore the ruins, of which some useful illustrations are given. These ruins will be familiar to many of our readers through the drawings of Stephens and the photographs taken by Mr. A. Maudesley. They appear to have been temples with the addition of a monastery, the most important of the former being the so-called Temple of the Cross, from the stone found there with sculptures representing a peculiar cross surmounted by the quetzal, the sacred bird of the Quiché Indians, to which on the right side a man is apparently making a votive offering of a child, while there is another standing figure on the left. Before saying more about this cross we will mention that Admiral Brine afterwards visited the ruins at Uxmal, the most extensive in Central America, and exhibiting the highest powers of sculpture and ornamentation possessed by the Indians. Uxmal was probably their latest work, and the doorway in the Casa de las Monjas indicates (in the author's opinion) that the builders had arrived within a measurable distance of a knowledge of the arch and keystone.

Conjectures have been rife as to the period at which all these religious edifices were erected. It is an established fact that they had been abandoned before the Spanish conquest, and that Cortes marched within a few leagues of Uxmal in perfect ignorance of their existence. It would take too long to follow Admiral Brine in his investigation of the evidence bearing upon this point, but his conclusion may be accepted that Uxmal was constructed after the tenth century and abandoned not much more than a hundred years before the appearance of the Spaniards; while Palenque, which is earlier, was erected by the Toltecs about the ninth century. It may also be accepted that the Aztecs gradually pressed southwards, conquered the Toltecs, and either crushed out their religion or overlaid it with their own sanguinary rites. But the discovery of the sculptured cross at Palenque, and of another at Cozumel, has given rise to many theories, coupled as it is with the well-known story told by Las Casas of a legend of the arrival—centuries before—of twenty white strangers, who were dressed in long robes, with sandals on their feet, and who taught religion. These men were said to have come from the east, and the cross being the emblem of Christianity, it has been supposed that some fugitives from Spain, after the Moorish invasion, may have found their way to Yucatan by way of the Canaries—a theory which Admiral Brine evidently likes, though he does not say so boldly. Inasmuch as the cross is undoubtedly the emblem of the god of rain, and rain is moreover significant of the productive power, some persons may consider that the Central American crosses owed little to priests from Europe, and we confess that

the more we read these monastic versions of reputed Indian legends the stronger becomes our distrust: a feeling increased by personal experience of Indians, and the way in which they are "led" by their catechizers. We are more in accord with the author as regards the possibility of migrations (at long intervals no doubt) from Asia, by way of the islands of the Pacific. However, Admiral Brine prefers the Atlantic route, and in agreeing to differ we may say that his arguments form only the graver portion of a very interesting and well-illustrated book, furnished with two maps and an excellent index.

Vie de S. François d'Assise. Par Paul Sabatier. (Paris, Fischbacher.)
Life of St. Francis of Assisi. By Paul Sabatier. Translated by Louise Seymour Houghton. (Hodder & Stoughton.)

It is almost exactly fifty years since the late Sir James Stephen contributed to the *Edinburgh Review* an essay on St. Francis, subsequently published with other 'Essays in Ecclesiastical Biography.' Ostensibly a review of two French books by M. Chavin de Malan and M. Deléclaze, it is really a brilliant study of St. Francis and his period in Stephen's most readable manner, perhaps a trifle too obviously modelled on that of Gibbon. We only refer to it here to show the wonderful change in the way of treating such subjects which the last half-century has brought about. To Stephen, no doubt, the Church meant the Protestant Church, and the Protestant Church meant the Church of England. St. Francis had little to do with one or the other; he was a mediæval Italian Papist, an "unlearned, half-crazy fugitive from the counting-house at Assisi," and though it was impossible to deny that he had some good points and had made some stir in the world, the proper tone for an enlightened and common-sensical Englishman of the present day to adopt towards him was naturally one of slightly ironical patronage, passing sometimes (at all events when his disciples and biographers were in question) into biting sarcasm or dignified reproof. There was very little in heaven or earth of which the philosophy of that generation was not prepared to give an account; what it did not know, emphatically "was not knowledge"; what it did not believe, or could not understand, was superstitious rubbish. A few eminent names, which readers of current literature will easily be able to supply, still exist among us to testify to the greatness of "common sense" (once worshipped as Dagon); but the majority of us are content to add our little contribution to the small heap of fact, recognizing how very much higher and broader it must grow before it can afford a satisfactory basis for any authoritative inferences. No doubt the ecclesiastical writers were irritating on their side with their "reckless and indiscriminating beliefs," but they have disappeared from literature even more completely than their "cocksure" critics. We believe we are correct in stating that the name of M. Chavin de Malan does not occur from one end to the other of M. Sabatier's by no means exiguous work.

M. Sabatier, for his part, approaches the history of Francis with full sympathy for

the man, and with at least respectful toleration of the orthodox dogma, to which he does not personally subscribe. It is a far better frame of mind in which to approach the subject. If it be true that "tout comprendre c'est tout pardonner," the converse is at least equally true. Before you can adequately estimate a great man you must realize that, in nine cases out of ten, his weaker points are the result of his surroundings, while his greatness is his own.

Probably the judgment formed of a man a century after his death is more likely to be right than either that of contemporaries or that of remoter posterity. Of these the first is notoriously untrustworthy, while in the case of the second critics are, or till lately were, a little too apt to see only external differences, instead of looking through them to the persistent foundations of human nature. But a hundred years or so do not alter the externals to any great degree, while they allow momentary notoriety to smoulder down after its short flare. Dante's opinion of St. Francis is more likely to have been correct than that of any *Edinburgh* reviewer, and M. Sabatier, in the main, follows Dante. From the purely literary point of view, too, he sees the mistake of treating religious genius, "because of some stiff draperies and loose joints," in a tone which we do not think of applying to genius in other developments. "Nos insensati vitam illorum æstimabamus insaniam, et finem illorum sine honore," is an old observation. M. Sabatier puts it in his own words when he says:—

"What is a commonplace in regard to men of genius in the line of imagination or of thought, still wears the air of a paradox when one is speaking of a religious genius."

And he proceeds:—

"The Church has so carefully claimed these as her own property that she has ended by establishing in her own interest a kind of right to them. This arbitrary confiscation must not be allowed to last for ever. To this end there is no need of negation or demolition; let us leave the chapels to contain the statues and the relics, and far from belittling the saints, let us make their true greatness shine forth; and, above all, let us not forget that they were men like us, and so fail to hear in our own consciences the 'Go and do thou likewise.'"

If we can imagine the Salvation Army—M. Sabatier uses a similar comparison—having come into existence under the sky of Umbria instead of that of Whitechapel, numbering men of rank and education among its leaders, accepted after some hesitation by the Archbishop of Canterbury, and taking its place among the recognized agencies of the Church, we shall have formed some idea of what the Franciscan Order was in the year of grace 1220 or thereabouts. The whole thing was at first irregular; scandalous, indeed, to steady-going people; while the chiefs of the ecclesiastical hierarchy could not forget that in just the same fashion had started Waldenses, Albigenses, Cathari, Poor Men, and all the strange growths of which that age "of heretics no less than of saints"—an age when men "had every vice save vulgarity, every virtue save moderation" (to quote M. Sabatier)—had seen the birth. Heresies, as our author notes, were no longer matters of metaphysical subtlety; social, far more than theological, uneasiness was the mainspring

of heterodox movements. As Dante lets us see, there was plenty of speculative infidelity; but those who were tainted with it were statesmen and cardinals—even an emperor or a pope now and then—and it was not the like of these who got burnt; nor did their aberrations cause any great anxiety to the defenders of the established order. "Deorum injuriæ diis curæ"; they were excommunicated in extreme cases, and left to themselves. "The blows which really endangered the mediæval Church came from obscure labourers, from the poor and oppressed, who in their misery and degradation felt that she had been untrue to her mission." So says M. Sabatier, and proceeds to show how, at the beginning of the thirteenth century, these notions were widely spread throughout Italy. Innocent III., great statesman as he was, never did a more statesmanlike act than when, somewhat against the grain, and still more against the instinct of his cardinals and bishops, he gave his countenance to the Franciscan, and subsequently to the Dominican brotherhood.

M. Sabatier has gone into the documents—the *Quellen*—with all the thoroughness which is characteristic of the modern school of French researchers. A rather bold generalization now and then from insufficient particulars, or an occasional "sans doute" or "peut-être ne serait-on pas loin de la vérité," justified solely by the absence of negative evidence, serves to remind the reader of his author's nation; but on the whole the book is exceedingly business-like. But why, oh! why, is there no index, and only the most meagre table of contents? It is not too much to say that the value of the book to students would have been doubled if these points had been attended to. Let M. Sabatier publish another volume, carrying the history of the order down to the days of Dante—the English Franciscans alone will give him plenty to do; perhaps he will explain why Dante has no mention of Roger Bacon, Alexander of Hales, Grosseteste, and Scotus—and appending a thorough index. At present his book is distinctly ἀγώνισμα ἐς τὸ παραχρῆμα, an immediate struggle whenever one wants to find a reference. An index would go far to make it the other thing.

Mrs. Houghton is presumably an American, and her translation, though not exactly idiomatic English, is painstaking and fairly correct. We would point out that "a too widely credited story" is not a precise rendering of "une antienne trop crue." The mistake is the more curious that she has elsewhere rendered "antienne" almost correctly, and that the word "antiphona" occurs in the foot-note to this very passage. Probably, in undergraduate language, she "went to grief over" the unfamiliar "crue." A more serious fault is the carelessness with which Scripture quotations are given. She has contented herself with translating the often very loose French renderings of the Vulgate. In one instance, that of the Psalm recited by Francis on his death-bed, the result is grotesque. Surely copies of the English Bible are easily accessible in the United States.

NEW NOVELS.

Children of Circumstance. By Iota. 3 vols. (Hutchinson & Co.)

SIMULTANEOUSLY with 'Children of Circumstance' the publishers announce a fourteenth edition of the author's first novel, 'A Yellow Aster,' which appeared about eighteen months ago. Iota herself would probably admit that the marked popularity implied by this fact was due in part to other causes than the actual merit of her first serious effort in fiction. Both the merit and the popularity were large enough to enable Iota to afford a moderate discount on the score of capricious fashion, and of the pleasant but less flattering success which is begotten of success. 'A Yellow Aster' enjoyed the full benefit of that cordial and even indulgent reception which the critics of to-day extend to every promising first attempt. Second attempts have to be judged according to a somewhat different standard, and the failure to fulfil early promise is as fatal to them as the absence of promise is fatal to a literary debut. From this point of view it is fortunate for Iota that 'Children of Circumstance' displays a noteworthy advance in the art of writing, and an improvement (equally called for, but less amply attained) in the reserve and self-control which are indispensable to a good writer, and particularly to a writer of analytical romance. Iota's strongest points are, first, her intuition, and secondly, her poignant sense of the contrast and conflict between the soul of humanity and its constraining circumstances. Of the former gift there is a good instance in the foundation scene of the present story, in which a young wife seeks out a girl with whom her husband has fallen in love, and the man comes upon them in the midst of their mutual enlightenment. These three characters are finely drawn, and leave no option but to confirm the opinion which we expressed of the author's work in 'A Yellow Aster.' Iota spares us all mean and tawdry hankering after unlawful love, which has been playing so large a part in recent English fiction, and of which the literary conscience of Englishmen is growing weary. Her situation is well conceived, and the character of Beatrice, the "folded" wife whose cause would have pleased Cato rather than the gods, is marked by genuine creative power. It alone would dispose us to think that the author may give us a third romance still better than her first and second; and she will easily understand why such an expectation should be based on her treatment of the prim and formal wife, and not on that of her more lovable heroines. The story need not be criticized in detail. Some of the London scenes are of a cheaper and cruder kind, though nearly all of them are vigorous. Iota is still too heedless of the smaller defects of style; and it may not be impertinent to suggest that flippancy has before now proved to be the grave of talent.

The Princess Royal. By Katharine Wylde. 3 vols. (Bentley & Son.)

THERE is almost too much plot in 'The Princess Royal,' which has several heroes and heroines and several villains. The characters are ordinary English types, some of them country gentry and some of them commercial. The drawing of three or four

of these characters is good, and their story is pathetic, especially that of Grace Kidson, one of the commercial types, who has been a Newnham girl, becomes a Roman Catholic nun, and ceases to be one on rather slight inducement. The chief villain is a Cambridge tutor gone to the dogs. His adventures and evil practices are somewhat melodramatic, and evidently little or nothing in him is studied from the life. But the story as a whole, if not in every sense strongly conceived and written, is undoubtedly touching, and will interest most of its readers.

A Modern Quixote. By Mrs. J. Kent Spender. 3 vols. (Hutchinson & Co.)

MRS. SPENDER'S knight dwells in the future, not the past, and his windmills are the conventionalities of society, the bulwarks of capital, the fortresses of "self-seeking individualism." To do him justice, he professes no politics, and as a lay missionary to the masses has the honesty to forsake all and follow his conscience. Yet the contrast between Norman Colville, the enthusiastic idealist (the product of culture, a strain of "good blood," and a mercantile fortune), and his elder half-brother, Philistine and uneducated, and *bourgeois* on both sides, is not so much to the advantage of the Oxonian as the author probably intended. At any rate, unselfish brotherly love, even if expressed in the vulgar form of money gifts, is worth more consideration than to be set aside for the prosecution of general philanthropy. We are inclined also to sympathize a little with Irene Caterlot, the typical female worldling of the story, when she asks Norman, "Must one really disguise oneself in rags if one wishes to be recognized as belonging to your own flesh and blood?" The country is treated as if it consisted only of plutocrats and paupers, an estimate of astonishing perversity. But in the limited field of his experience, Colville is an excellent observer. Melton and his satellites

"toyed with all sorts of things. At one time the conversation would turn upon Torguenief and Tolstoi, Ibsen and Björnson; at another time it was Newman and Manning, Hurrell Froude, and the prospects of the present Ritualist party; and at yet another, it was Buddhism and the Parsees, or Gautama's precepts about becoming good. But nothing was taken up in sober earnestness. Neither would it have been 'good form' to be without a touch of questioning agnosticism. But the refinement of these young men was carried to such a degree that though every question under the sun could be discussed with a cynicism which amounted to irony, one had to avoid everything which was apparently vulgar or coarse. You handled impure literature with kid gloves. You could be downright about nothing."

A trifle old-fashioned, perhaps, are some of the topics suggested; but the general tone is accurate. It is no part of our duty to detail the fortunes of the deserving Colville, though Filomena, the Italian singer, is an agent of destiny worth mention; but it may be said that he has been the agreeable means of introducing the reader to the writer's opinions on some aspects of the social problem of the day, and that in spite of its moral the story has artistic merit.

Peter's Wife. By Mrs. Hungerford. 3 vols. (White & Co.)

SUCH merits as are possessed by the marionettes whom Mrs. Hungerford causes to perform for our delectation are hopelessly obscured by a confusion of names and pronouns, and "derangement of epitaphs" generally, for which author, publishers, and printers must share the blame. To say nothing of *he's* and *she's*, and the contradiction as to Mrs. Cutforth-Boss's (!) maiden name, what can we make of "all beauty is one of a great whole," or the "love of he and his wife," or the problem how Nell Prendergast could have been thrown off her mare when she was "leading" her through a gate? A worse feature of this careless book is the crackling of thorns under the pot kept up by Mickey Macnamara, a native of both Donegal and Cork, who on one occasion delivers himself of a jest so coarse that it will not bear quotation. And yet it is a pity the book should be so deformed. There is real pathos in the trial of Peter's wife. Slight and frivolous as she is, we can see that her nature has been stunted by a piteous grief in girlhood, and the woman lives in her at last; while Nell Prendergast, with her petulant spirits, but sound and tender heart, is as pretty a creature as Mrs. Hungerford, who can describe pretty creatures, has ever invented for our benefit.

A Drama in Dutch. By Z. Z. 2 vols. (Heinemann.)

'A DRAMA IN DUTCH' is a pretty love story, in the simple and rather juvenile manner which one naturally associates with romance from the Low Countries. The action of this particular story, indeed, passes in London; but most of its characters are Dutch, and so, no doubt, is the author. Etta de Griendt has sundry suitors; she is expected by her friends to marry a certain grave and elderly Uncle Peter, but she is a young woman of some spirit, and there is an English clerk in her grandfather's office whom she has had the audacity to select for herself. That is quite enough for the plot and situation of 'A Drama in Dutch.'

A Husband of No Importance. By Rita. "Pseudonym Library." (Fisher Unwin.)

'A HUSBAND OF NO IMPORTANCE,' a late addition to Mr. Fisher Unwin's successful little library, is a most mediocre affair, poor in conception and execution. Mrs. Hex Rashleigh seems to be intended for a specimen of the new woman, and the principal personage amid an unimpressive group. Whether new or old matters nothing, for she is not successful as a human being, to begin with. Her idiosyncrasies and outward aspect do not suggest any particular type nor any real individuality. The handling and presentment are crude and inexperienced, without promise of better things to come. What effects there are are disagreeable, and the final reconciliation and understanding between husband and wife give no sense of relief or pleasure.

Helen's Ordeal. By Mrs. Russell Barrington. (Osgood, McIlvaine & Co.)

THERE is a good deal of family likeness between 'Helen's Ordeal' and 'Lena's

Picture,' both by the same author. The material that goes to the first is less rich in reflections on art, life, and the spiritual aspect of things, and, though this is in some measure an advantage, the result is that 'Helen's Ordeal' is a more commonplace story with less promise. In composition and workmanship the touch of the amateur is apparent, and there is a lack of certainty, selection, and finish. Expressions recur often enough to be wearisome. "The touch of ideality in Helen's nature" might have been pretty well taken for granted, and not so frequently insisted upon. There is too much mention of the heroine's raisin-coloured garb, and, as though the note were not already a little forced, the volume itself must needs be garmented in a dull hue, probably to represent this particular tint. Passages in the history of Helen's disenchantment are well and naturally told, and the development of her character is carefully and conscientiously followed out. She falls short, however, of impressing one as a real person, though she occasionally comes near it. The rest of the people offer little interest. The story is more suitable for young girls than for any one else. The dominant ideas are less morbid and overstrained than in 'Lena's Picture,' and the ending is of a more cheerful every-day sort.

Both Worlds Barred. By Sydney Kean. (Fisher Unwin.)

ONE could wish that 'Both Worlds Barred' had been all golf, or all Scottish humour, or all disputes between ministers and their congregations. There is room for these and many other things in the compass of a single volume, and Mr. Kean is pretty good at all of them; but he has not been successful in constructing his story, and it does not hang well together. The adventures of the Rev. Fred Dlear are the thread on which everything is strung, and they are interesting enough in parts, whether serious or comic, ecclesiastical or discursive. There is an attempt at a heroine in the first few chapters, but she is heartlessly dropped, both by the hero and by the author, and is a mere shadow on the screen. If 'Both Worlds Barred' is a young man's first effort, it is not without promise. It is difficult to see the point of Dlear for a man's name, or of St. Boatoff's as the name of his university.

CONTRIBUTIONS TO OLD TESTAMENT CRITICISM.

THE scope of *The Message of Israel in the Light of Modern Criticism*, by Julia Wedgwood (Isbister & Co.), is explained by the author at the beginning of the preface, where she says: "The following pages embody an attempt to bring the results of recent criticism before the reader of the Old Testament, so far as the message which the Bible contains is made clearer by such criticism." In plain English, Mrs. Wedgwood tries to give in a popular form the results of the latest criticism of the Pentateuch. We believe that she has partly succeeded in making accessible to the general reader the learned conclusions of Dr. Driver as laid down in his excellent 'Manual.' The constant comparison with the religious and political ideas of ancient Athens and Sparta is, however, tedious and scarcely useful, since the genius of the Greeks and that of the Hebrews, even after the exile, were different. On the other hand, our author seems to know little or nothing of Hebrew, for she says that the word *Thorah*

is connected with the verb *horah*, "to hear"; or is "to hear" a slip of the pen instead of "to instruct"? Several of the quotations also are inaccurate. For instance, "there is question of a Babylonian MS. of the year 916 A.D."; but this MS. has the so-called Babylonian vowel-points, which were scarcely known in the Babylonian schools of that date. Besides, since the appearance of Prof. Buhl's work on the Canon of the Old Testament, which our author quotes, the British Museum has acquired a MS. of the Pentateuch which is certainly of the ninth if not of the eighth century. Mrs. Wedgwood is a little influenced by the late M. Renan's fondness for illustrating the past from the present. Thus she says: "If the priests under Josiah first hid and then found the book of Deuteronomy, they still were not forgers in the sense in which we must apply the word to the modern Jew who some years ago offered for sale a supposed codex of the Old Testament." Unluckily, the statement is not accurate. Mr. Shapira, a converted Jew, offered only a MS. of the book of Deuteronomy which was asserted to have been written by Moses. Of what use for comparison with the Pentateuch are the opinions of the Cabbala (a product of the eleventh century at the earliest) and of Joseph Albo, who wrote in the fourteenth century? In the chronological table at the beginning of the book it is amusing to find that the last item runs as follows: "Maccabean Insurrection, 168 B.C., Psalms?" Was the service in the Temple simply a pantomime, without the utterance of a single word?

We doubt whether it was worth while to translate Dr. C. von Orelli's German commentary on the *Minor Prophets*, done by the Rev. J. S. Banks (Edinburgh, T. & T. Clark), even for middle-class students. Dr. Orelli, who is very sober in his interpretations, has very little advanced the understanding of the *Minor Prophets*; he may be eclectic in his choice, but he is by no means original. We have tested some difficult passages, which remain as difficult as before. For instance, the English translation of the comment on Hosea viii. 12 runs as follows: "'Though I wrote for him a vast number of my laws,' reading with the Keri, *rubé, masses*. 'Masses of my revealed will' refers not to many copies, but to utterances of the divine will, commands..... Also אֲמַרְתִּי is half hypothetical, in keeping with the hyperbole אָמַרְתִּי, it assumes, at any rate, the existence of many laws in writing. Hosea, therefore, is acquainted with a comprehensive legal code, consisting of numerous divine commands, whose existence in written form was traced back to divine inspiration (Moses)." Not to say that no scholar of note has, to our knowledge, adopted the interpretation "many copies." The last deduction becomes doubtful if the right reading was אָמַרְתִּי, the words or the ten commandments, which were written by the finger of God. At xii. 13, 14, we read the following in the commentary: "'Vv. 13, 14, state this contrast in order to confirm the reproach which accuses Israel of unfaithfulness whilst that progenitor did not desert his Lord. The contrast consists in this, that Jacob had to flee [in the text we read strangely 'But Joseph (?) fled to the pasture of Aram'] to a strange country, whereas God restored His people from a strange country; that Jacob's comfort and reward for his pastoral service in the strange land was merely a wife, whereas Israel had a prophet for a shepherd; Jacob tended, Israel was tended; there it was for a wife, here by a prophet." Happy those who can understand the contrast; the text says nothing of sheep. It would have been better to admit that the allusion meant by אָמַרְתִּי is not understood at present; Dr. Orelli's explanation is nothing more than a personal *midrash*. Joel is naturally considered by Dr. Orelli as pre-exilic, but some quotations adduced for the historical part are arbitrary, e.g., it is said, "At that time Philistines and

tribes of South Arabia fell on Judah and plundered Jerusalem," &c. (Joel iv. [iii. 1] 5); there is no question of tribes of South Arabia. Our author agrees with the critics that Zechariah xii.-xiv. is anonymous, but he makes it pre-exilic, since it is dependent on Joel. The English translation seems to be accurate, but the style remains German in many places.

PROF. AUGUST KLOSTERMANN'S recent book with the title of *Der Pentateuch: Beiträge zu seinem Verstandnis und seiner Entstehungsgeschichte* (Leipzig, Deichert), contains a series of articles published in various periodicals since 1871, all concerning the composition of the Pentateuch except the last two, which bear upon Ezekiel and upon the reckoning by years of the Jubilee. The new matter is only an apologetic appendix to the first article, which has for title 'The Radical Mistakes of Recent Critics concerning the Pentateuch.' The chief point of Dr. Klostermann's theory on the origin of the Pentateuch is to begin investigations with Deuteronomy, whilst critics usually begin with Genesis. We cannot enter into details concerning this proposal, which has now been for about twenty-five years before specialists. The two fundamental theories just mentioned concerning the origin of the Pentateuch show only that the critics are not yet on a firm basis, otherwise two such quite different theories would not be possible. We regret that our author allows himself to make strong attacks on two of our eminent Biblical scholars, viz., Canons Cheyne and Driver, for which there is no ground at all. For all they have done is to refuse to accept Prof. Klostermann's theory, and show that his proposed emendations in the text are bad Hebrew, which is perfectly true.

RECENT VERSE.

Poems. By Richard Garnett. (Mathews & Lane.)

The Rescue, and other Poems. By Henry Bellise Baildon. (Fisher Unwin.)

In College Groves. By H. A. Morrah. (Oxford, Alden.)

Poems. By Florence Peacock. (Hull, Andrews.)

Poems written for a Child. By Two Friends. (Wells Gardner & Co.)

My Mother's Marriage-Ring, and other Poems. By Mary Millar Begg. (Glasgow, Bryce.)

Agnozia, and other Poems. By Quasi Nessuno. (Simla, Cotton & Morris.)

INSPIRATION is no doubt the soul of the very highest poetry, but for much that is not quite the highest a liberal education is an excellent substitute. So should one explain the large amount of really admirable verse which is put forth from year to year by writers to whom the muse has certainly not spoken the secret word which she keeps for some dozen in a generation. Mr. Garnett is an admirable specimen of the kind of poet in question. One cannot convince oneself that he has genius; he never thrills one with the sense that he has attained to the unattainable; he never—and it is the real touchstone—even for a moment takes one's breath away. And yet within his limits his achievement is undeniable. He has had a genuine if intermittent enthusiasm for his art. He has been a wanderer over countless fields of literature. He has brought his ear to appreciate the niceties of a hundred rhythms. He has absorbed the picturesqueness and explored the passion of all the civilizations. And consequently his verse, reminiscent and artificial though it necessarily is, has the distinction that such a training gives to life itself—the distinction of one conversant with masterpieces. It is the essential poetry of culture. Mr. Garnett's versatility and width of range are remarkable. Greece and Egypt, Persia and Roumania, Portugal and Peru, each contributes to his volume its suggestion of motive or its burden of rhythm. He is fond of experiments with various metres, audacious even to solve the

mysteries of the difficult sestina. Yet one may think him at his best either in the sonnet or in some of the blank-verse passages, such as this from the 'Io in Egypt' of 1859:—

Green curtains,
The rigid reeds upstod, and tressy sedge
Bathed in the water. Ever and anon
The crocodile plunged stone-like; herded bulks
Of tumbling, snorting hippopotami,
Churned the smooth light, or, dripping as they rose,
Fashed the tall flowering marsh where lo slept.

The sonnet, depending so little on the primal impulse, so much on critical instinct and the mastery over style, has always been the especial province of the academic singer. Mr. Garnett's sonnets are admirable, both in their strength and their delicacy. The following is separated by at least thirty years from the lines just quoted:—

I saw the youthful singers of my day
To sound of lutes and lyres in morning hours
Trampling with eager feet the teeming flowers,
Bound for Fame's temple upon Music's way:
A happy band, a folk of holiday:
But some lay down and slept among the bowers;
Some turned aside to fanes of alien Powers;
Some Death took by the hand, and led away.
Now gathering twilight clouds the land with grey,
Yet where last light is lit, late pilgrims go,
Outlined in gliding shade by dying glow,
And fain with weary fortitude essay
The last ascent. The end is hid, but they
Who follow on my step shall surely know.

It is difficult to do otherwise with Mr. Baildon than damn him with faint praise. He is never without a certain refinement, a feeling for the gracious things of nature and of life, and he generally manages to express himself in tolerable metre. But this does not amount to much, nor is there anything distinctive in style or thought to single him out from the mob of gentlemen who write with ease. Two dramatic dialogues, 'Jael and Sisera' and 'Herodias and John the Baptist,' are his most ambitious attempts. We prefer a few of the sonnets and less aspiring lyrics. The following, at any rate, opens well:—

We might not lay thee in the quiet earth,
Where Spring—a sad Ophelia grown—might spill
Crocus and snowdrop from her lap, and trill
Her little songs in mad, heart-breaking mirth;
Nor gather round thee, comrade, lying still
In thy last sleep, to whisper of thy worth,
Thy buoyant spirit and thy gallant will.
Thine aims, our hopes, so vainly brought to birth.
The great Circassian Ocean with strong spell
Has reft thee from us, and we seem to stand
In spirit, mourning on her ruthless strand,
And call aloud on him we loved so well.
Idly the ocean tosses weed and shell;
The blank air settles trackless as the sand.

Mr. Morrah's verses have appeared at intervals in the *Oxford Magazine* and the *Cambridge Review*. They are fair average specimens of academic journalism, but certainly do not bear reprinting. The sentiment of the more serious numbers is diffuse and trite. The allusions in those humorous are cryptic, but one dimly discerns through them that Mr. Morrah has not the genuine gift of parody. An exception may perhaps be made for a set of lines after Mr. Kipling, called 'North, South, East, and West'; but then Mr. Kipling lends himself to this kind of thing:—

And the world grew green and grim and grey at the horrible
noise I made,
And held up its hands in a pious way when I called a spade
a spade;
But I cared no whit for the blame of it, and nothing at all
for its praise,
And the whole consigned with a tranquil mind to the
sempiternal blaze!

Two or three recent volumes issued by Mr. Blackwell convince us that young Oxford can do better than Mr. Morrah has done.

Miss Peacock's work is very unequal in quality. She has read Mrs. Browning and Miss Rossetti carefully, and at her best she achieves that rendering of emotional intensity which is one of the distinctively feminine notes in literature. At her worst she writes the merest doggerel, in the limping anapaestic metres which are so attractive because they are so easy to do badly. Miss Peacock has not the natural sense of rhythm which qualifies to grapple with them. The scansion of such stanzas as the following, from 'On the Way to Avalon,' is nothing but chaos:—

If Merlin spake true, I shall wait there,
With nought to disturb my sleep,
As calmly in a slon lying
As though my grave were deep.

Some of the 'Poems for a Child' are of child life, some of birds and flowers, some of fairies. They are quite harmless, and occasionally rather pretty. We should not ourselves think them of much use for children, because children only require a limited number of books, and those ought to be of the very best.

Mrs. Begg inscribes upon her title-page, "I will be brief"—Shakespeare." She takes, however, 172 pages to be brief in. Her poetry is unsophisticated, and, though it doubtless gave her great pleasure to write, would hardly repay criticism.

We should not have thought it necessary to notice the last volume on our list but for the fact that one of the later poems in it, 'Echoes from the East,' canto ii., contains a remarkable history in verse of the fighting between the British troops and the Boers at Majuba Hill and elsewhere, which, although not important from the point of view of poetry, is full of interest from the point of view of history. It appears to us evidently to have been written by some officer who was present at all the engagements mentioned, and we cannot but think that he desires it to convey a warning to the public as to the condition of the army which he would have hesitated to print with his name probably, on account of official or military position. It is not pleasant reading, but it has the ring of truth:—

The rawboned lads they to the army rake,
God knows! may hit a haystack by mistake,
Or with his weight of lead might kill a man,
If they a regiment for target take,
And sight their pieces by a printed plan.

A Dutchman's baby toddles with a gun
And reams unheeded 'neath the dazzling sun,
Till instinct tells the distance to a yard,
And arm and eye in action are but one:
His stomach's tough, just as his skin is hard;
Some pounds of bilking's food for weeks together
And Heav'n will serve for roof in any weather.

'Gainst men like these, what hope have English boys,
Who shoot their guns in action for the noise,
Which frees their throats, in each of which a lump is?

There follows a full account of the action at Majuba Hill, which concludes:—

In such a land, with hunters for his foes,
An English soldier's good to frighten crows,
But nought besides, for first his untrained sight,
And next his brilliant coat, whose scarlet glows
Like red hot coal beneath a flame of white,
Makes him unseeing, while he's clearly seen:
And while his stomach's nice, his hunger's keen.

The tyro eye must lose in games of skill,
Play he in peace to gain, or war to kill.
We waste a deal of metal in our wars,
And got grim teaching on Majuba's Hill,
That men but seldom hit, who shoot at stars;
And this but one from out the bloody suit,
With Potchefstroom, Laing's Nek and Bronker's Spruit.

We grant Majuba all excuse surprise
May give to sleeping men, on whom the skies
Rained rifle balls through mist; but in broad day
At Bronker's Spruit, the stern truth naked lies,
And holds with clear writ facts excuse at bay:
We screamed of massacre before we knew
The hideous truth, too shocking to be true.

And raved 'gainst foes, who three times gave
A courteous warning, pointing a fixed stave
As limit of their suzerainty; three times
They drew the bound'ry line twixt life and grave,
And strove to pierce the hedge of pride, that climbs
Round the presumption of self-flattered fools:
Then, scorned, betook them to their deadly tools.

A pretty massacre, when forty men
Fought in the open ground, not two to ten:
No wooded ambush here as pressmen told,
No valiant struggling in a blocked up den,
No tale of gallant lives for honour sold,
But ill trained marksmen clad in red and white
Mowed by unerring bullets' ruthless flight.

Had these brave forty been but English born,
We'd crowed like cocks throughout an endless morn,
Piled them with medals and high sounding fame,
With loud derision laughed their foes to scorn:
Why blame the Boers because they did the same
As we had done, had our men learnt to shoot
And make an ambush of each stone or root?

Let's bow our heads and honestly confess
The bitter lesson gained by foolishness,
Which piled contempt on top of ignorance
And made a profit out of old distress
To lead us forward to a better chance.

OUR LIBRARY TABLE.

The Gentlewoman's Book of Dress, by Mrs. Douglas (Henry & Co.), is a pleasantly written little book, containing a great deal of useful information. A chapter on the hygiene of dress occupies, as is but right, almost the first place, but it is easy to see that Mrs. Douglas's sympathies are not so much with "the hygienic woman," whose dress "pleases no one but herself," as with "the criminal who wears her vice" (her whalebone and her high heels) "becomingly," and looks "triumphantly trim." There are chapters on dress at home, in town, in the country, and abroad, from which may be culled many useful maxims, such as, "Encourage home manufactures," "Accept the colour of your hair," "Never let your dress eclipse you," "Do not be modish in the country," and "The best thing for a child is a little dirt." This last will startle many who will endorse the others, but there is a great deal of truth in it:—

"That dirt is the natural element of children no one who has watched them can doubt. The child who is kept clean and tidy from morning to night, and allowed only the decorous amusements of the nursery, is ignorant of real life and its manifold pleasures."

The chapters on "Recurrent Modes" and "Dress in History" are the least satisfactory parts of the book. Mrs. Douglas confidently affirms that "in the old days women were simple, inoffensive creatures." There would be less history were this more true. Nor is it historical to write of Marie Antoinette as "that dainty Queen of Modes who expired so tragically her womanly follies." Does Mrs. Douglas really think that Marie Antoinette suffered for her own follies? In any case, her death was a tragedy, and her behaviour so dignified and noble that it seems unpardonably flippant to write:—

"She had a very pretty taste in dress; and the cumbersome hoop, the powdered hair, the laboured elegance of her time had palled upon her. She sought to emulate the classic dames of old; and the irrepressible *tiers état*, after interrupting her private petticoat revolution by shutting her up in prison, and immolating her on the altar of *La Guillotine*, paid tribute to her good taste by an energetic resuscitation of Athenian garb."

Two volumes on *Modern Dogs: Non-Sporting and Terriers* (H. Cox) form the fitting complement to the work on the sporting section by Mr. Rawdon B. Lee, which we noticed not long ago (April 14th, 1894). In the full title these dogs are described as "of Great Britain and Ireland," which seems to admit any member of the canine race that will live in the United Kingdom. The Australian dingo is not included as yet, nor is the Eskimo dog, which is often a reclaimed or half-bred wolf; but we have got to the chow-chow, and the above omissions will doubtless be rectified in the next edition. As for the species recognized for classes in dog shows, they are nearly all—like fancy poultry—designed for the glorification of the breeder, and for the deterioration of the race from any useful point of view, so that the purely artificial figures which make up the standard hundred have little interest for the real lover of a symmetrical animal. To fasten upon some monstrous or abnormal feature, to breed for it, and to exaggerate it, seems to be the aim of the exhibitors of the present day; and as the people love to have it so, the name which a class bears has little or nothing to do with the original representative. Take, for instance, the modern St. Bernard, "as big as a jackass and as hairy as a bear," as Col. Hawker said of the so-called Newfoundland dog of his day, for the St. Bernard of ours was not then invented; and then turn to the celebrated "Barry," whose remains are said to be preserved in the museum at Berne, where many of us have seen them. He was "a brindle and white smooth-coated dog, with a white muzzle, no blaze, rather long in head, narrow in muzzle at the end, not more than 26 in. or 27 in. high at the shoulder.....never had any dew-claws."

By the way, there are at least two—there may be more—versions of the end of "Barry": one being that he was killed by a man whom he sought to rescue, and who took him for a wolf; the second that he was swept away in an avalanche in 1816; so that how his remains got to Berne is doubtful. Be this as it may, it seems to be tolerably clear that the original dogs employed at the Hospice were of no particular breed, but merely animals of intelligence. They were most likely smugglers' dogs—or the descendants of smugglers' dogs, trained to cross the frontier, to recognize a custom-house officer under any disguise, and to use their brains generally: the stupid ones got shot, the fittest survived. The present woolly dog is the descendant of a race from St. Leon in Württemberg. As for the bulldog, his underhungness is, as we know from a high (though, alas! defunct) Oxford authority, "a merciful dispensation of Providence, to enable the dog to breathe freely while he has hold of the nose of the bull"; and this interposition of Providence, improved upon by the breeder, is now worth many "points" on the show bench. Of course those who are well informed are aware that the animal originally used in bull-baiting was more of a mastiff than anything else, until the decadence of the so-called "sport," when Providence and artificial selection were invoked; and it was the mastiff used against the bull—and not the more recent deformity—that was associated as the type of the national breed with our John Bull. We need not go further into the varieties of fancy dogs; the two volumes are well illustrated, and, as we said before, they will be very acceptable to ladies, who are the chief supporters of the purveyors of modern monstrosities.

Arthur O'Shaughnessy: his Life and his Work, with Selections from his Poems, by Mrs. Chandler Moulton (Mathews & Lane), is a pretty little volume, the last production, we suppose, of the two-peaked Bodley Head. The introduction reads like a lecture delivered at Boston or Chicago, or some other place where culture hums, and it shows sympathy and appreciation. Either in the introduction or the selections, Mrs. Moulton has quoted, we think, all the poems O'Shaughnessy contributed to this journal. She does not exaggerate the very genuine merits of his poetry, which, we fear, is hardly remembered as it ought to be, and she is critical while laudatory. The portrait which serves as a frontispiece does not do justice to the poet. In the introduction a mistake is made as to the date of Oliver Brown's death; nor was Mr. Madox Brown's house the largest in Fitzroy Square, as Mrs. Moulton supposes.

MR. BARNETT SMITH has published another series of biographies under the title of *Noble Womanhood* (S.P.C.K.). It is rather a motley collection, beginning with the late Princess Alice. Mr. Barnett Smith's biographies would be more successful if he had a better sense of proportion and were less of a panegyrist.

UNDER the whimsical title of *Brave Transhuman Things*, Mr. Grosart has made a selection from Ben Jonson, and Mr. Stock has included the volume in his pretty "Elizabethan Library." Mr. Stock has also published what he calls a facsimile of *The Soldier's Pocket Bible*, an interesting tract. The seven lines of preface by Lord Wolseley add nothing to the value of this reprint, but they may possibly serve to help the sale.

Katharine Lauderdale, by Mr. Marion Crawford, appears in a handsome reprint in one volume (Macmillan). *The Christian Year* has appeared in the half-crown issue of the "Golden Treasury Series" of the same publishers. *Westminster* (Allen), by Augustus J. C. Hare, is, we presume, a *separat abdruck* from the author's 'Walks in London.'—A new edition of the *Story of a Sin*, by Helen Mathers, has reached us from Messrs. Jarrold & Sons.

A TRANSLATION of Prof. Ebers's dull and unromantic novel *Cleopatra*, by an American lady, Miss M. J. Safford, who might have employed herself to more advantage, has been issued in this country in two volumes by Messrs. Sampson Low & Co.

WE have on our table the *Reports* of the free libraries at Leeds, Nottingham, St. Helens, Sheffield, and York. They all speak of progress, although at Sheffield the present building is declared inadequate, and at York there is a decline of income owing to the overseers lowering the assessment of the city. We have further received sundry catalogues: from Bristol, a *Catalogue of the North District Branch*; from Liverpool, a *Hand-List of Books on Architecture* and a *Subject-Catalogue of Selected Technical Literature*; from Nottingham, an *Author-List of Fiction, Poetry, and the Drama*; from St. George's, Hanover Square, *Catalogue of Books in the Juvenile Department*.

WE have on our table *Reminders on Company Law*, by V. de S. Fowke (Cox),—*Art Note-Book for Northern Italy*, by D. R. M. (Bemrose),—*An English Grammar and Analysis*, by G. Steel (Longmans),—*Xenophon: Hellenica*, Book IV., edited by A. W. Young (Clive),—*New English Reading-Book for the Use of Middle Forms in German High Schools*, by Dr. H. H. Wingerath (Cologne, Dumont - Schauberg),—*One Hundred Short Essays on Public Examination Topics*, by W. S. Thomson (Simpkin),—*Reinick's Short Stories*, edited by J. Colville (Sonnenschein),—*Bell's English Classics: Johnson's Life of Swift, Life of Addison, and Life of Pope*, edited by F. Ryland (Bell),—*French Classics for English Students: Racine's Les Plaideurs, Corneille's Horace, Corneille's Cinna, Molière's Précieuses Ridicules, and La Fontaine's Fables choisies*, edited by L. Delbos; *Molière's Misanthrope and Molière's Les Fourberies de Scapin*, edited by G. H. Clarke (Williams & Norgate),—*Knowledge through the Eye*, by A. P. Wire and G. Day (Phillip),—*The New Code for Evening Continuation School's, 1894-5*, by T. E. Heller (Bemrose),—*Notes and Conjectures on Gout and Certain Allied Diseases* (Baillière, Tindall & Cox),—*The Games in the Steinitz-Lasker Championship Match*, compiled by J. G. Cunningham (Leeds, Whitehead & Miller),—*Cynicus, his Humour and Satire* (Simpkin),—*The Cambridge A B C*, No. 1. (Cambridge, Johnson),—*Our Discordant Life*, by A. D'Hérival (Digby & Long),—*Erotica*, by A. C. Kennedy (Gay & Bird),—*A Christmas Tale, and other Poems*, by E. E. Gillett (Stock),—*The Torch Bearers*, by A. Bates (Boston, U.S., Roberts),—*Judas, a Drama in Five Acts*, by J. L. Hall (Williamsburg, Va., U.S.A., Jones),—*Legend and Lay: the Poetical Works of Edward Davies* (Simpkin),—*Old Tales with New Meanings*, by M. A. Jay (S.P.C.K.),—*Les Caractères*, by F. Paulhan (Paris, Alcan),—*Historische Syntax der griechischen Comparison in der klassischen Litteratur*, by O. Schwab, Part II. (Williams & Norgate),—*Lo Studio di Siena nel Rinascimento*, by L. Zdekauer (Milan, Hoepli),—*Käthe und Ich*, by M. Schnitzer (Berlin, Deutsche Schriftsteller-Genossenschaft),—and *Caesarius von Arelate und die gallische Kirche seiner Zeit*, by C. F. Arnold (Leipzig, Hinrichs). Among New Editions we have *Reminiscences of Yarrow*, by the late James Russell, D.D. (Selkirk, Lewis),—*Hints to Travellers*, edited by D. W. Freshfield and Capt. W. J. L. Wharton (The Royal Geographical Society),—*Verse Musings on Nature, Faith, and Freedom*, by J. Owen (Sonnenschein),—*The Wild Garden*, by W. Robinson, illustrated by A. Parsons (Murray),—*The Basket of Flowers*, from the German of C. von Schmid (Blackie),—*The Theory of Educational Sloyd*, edited for English and American Students (Phillip),—*Moffatt's Drawing to Scale for Standards III. and IV.* (Moffatt & Paige),

—and *I Pescatori di Balene*, by E. Salgari (Milan, Treves).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Book of Rules of Tyconius, by F. C. Burkitt, 8vo. 5/ net, swd.
Cathcart's (W. J.) The Ancient British and Irish Churches, 5/
Dunlop's (Rev. J.) Memorials of Gospel Triumphs among the Jews, imp. 8vo. 5/ cl.
Jinlanankara, or Embellishments of Buddha, by Buddhakarakhita, edited by J. Gray, 8vo. 6/ cl.
Kempis's Imitation, with Introduction by F. W. Farrar, 5/
Liddon's (H. P.) Clerical Life and Work, cr. 8vo. 5/ cl.
Little's (Canon K.) Labour and Sorrow, cr. 8vo. 3/6 cl.
MacGregor's (Rev. J.) Studies in the History of Christian Apologetics, 8vo. 7/6 cl.
Macmillan's (H.) The Duties of Nazareth, cr. 8vo. 3/6 cl.
Miller's (J. R.) The Secret of a Beautiful Life, 12mo. 3/6 cl.
Monnier's (Abbé L. L.) History of St. Francis of Assisi, 16/
Pulpit Commentary: St. Matthew, 8vo. 21/ cl.
Rogers's (A. K.) The Life and Teachings of Jesus, 7/6 net, cl.
Whyte's (A.) Samuel Rutherford and some of his Correspondents, cr. 8vo. 2/6 cl.

Law.

Finance Act, 1894, with Introduction by J. E. C. Munro, 5/
Prevention of Cruelty to Children Act, 1894, with Introduction, &c., by G. C. Lewis and H. M. Barrows, 8vo. 5/ cl.
Wood's (F.) Digest of the Law of Executors, 15/ net, cl.

Fine Art.

Art Annual (The): Burne-Jones, Holman Hunt, H. Herkimer, folio, 10/6 cl.
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PROF. JOHN NICHOL.

DEATH has of late been playing havoc among the representatives of Scottish intellect and culture. Scarcely have we recovered from the loss of Prof. Robertson Smith and Prof. Minto than we have to lament the death of one for whom a great career was prophesied long ago—that brilliant contemporary of Prof. Caird, of Glasgow, and of Mr. Swinburne, Prof. Bryce, and Prof. Albert Dicey at Balliol, who both as poet and as critic was to become a star in the literary firmament of his time. Unlike each other as were the three Scotchmen we have lost, there was between them this in common, that they were all men in whom were combined great literary powers with those more solid forces which in these modern days of division of labour we are apt to associate specially with scientific thought. As regards that personal fascination which belongs to a great intelligence combined with a childlike simplicity of attitude and approach, neither Nichol nor any other man could be compared with Robertson Smith. Yet in his own different way his personality was, perhaps, quite as remarkable. His acquirements, which were very wide in their range and very various, seemed to be always at his disposal—always at his fingers' ends, so to speak. While the two volumes on Lord Bacon's Life and Philosophy could only have been penned by a man endowed with a real insight into philosophical questions, his knowledge of pure literature and his penetration into the secrets of literary style were of no common order. And as regards natural science, if his knowledge of it was not so thorough as might have been expected, considering whose son he was, yet it was unquestionably above that of most men whose powers are exercised in literature. With regard to metaphysics, being an artist by temperament, if not by achievement, he was free from that metaphysical instinct which impels the mind to point always to first causes, as a needle points to the Pole—that fine disease which declares itself the moment the born metaphysician opens his mouth. Yet he was able to "read in" the subject. He had the mind, but not the temperament, of the meditator upon nature and the "human show." A man of so agile and so restlessly active a temper, indeed, could not be expected to display much of that power of meditation which Nichol so fully appreciated in the great writers of the seventeenth century. And this same agility of intellect stood in his way as a conversationalist, for assuredly a man's mental processes may be too quick to allow of his excelling in that fine art of conversation which is cultivated nowadays in only one or two sets. Before ever the first member of the first sentence had had time to pass his interlocutor's lips, Nichol had read the entire sentence by anticipation, and had leap in with his reply, delivered with the boisterous gusto of a boy. Down, indeed, to the last moment of his life, he retained all his boyish enthusiasm and all his boyish endowment of anger. This was to men of his own standing Nichol's most charming characteristic, his brave boyishness. He retained to the last his fine endowment of anger undimmed. As a rule the effect of the passage of years over the heads of men of thought is this, that while the enthusiasm as to man's destiny and importance in the universe becomes less fervid and the belief in it less confident, the power of getting angry about human doings

gets lamentably weaker. While they realize, on the one hand, that the really good and noble specimens of humanity are not types, but the "accidental sports"—the more glorious and precious because "accidental sports"—of a genus that is neither specially good nor specially noble—they realize, on the other hand, that to become angry with the selfishness and the meanness of a race which they began by believing to be perfectible is as irrational as to become angry with a wet and cheerless summer because we expected more sunshine. But in no way was this so with Nichol; to the very last—when death's shadow seemed moving about the bedroom—his undaunted heart could still ban as well as bless. On his death-bed he gave the present writer a copy of the new edition of the 'Life of Carlyle,' pointing out his revisions and amendments with as much zest as a youth might have shown in the discussion of his first book. When he was little more than a boy his style was as ripe as when he wrote his volumes upon Bacon. His first book—a privately printed volume of poems—appeared when he was still an undergraduate at Balliol. A result of this precocity was that he started life with that "canker of ambitious thoughts," the extermination of which, as Shakespeare is never tired of reiterating, is the condition precedent of happiness, and this was the one bitter drop in a cup of life which otherwise seemed to be enjoyable enough. Although it is true, no doubt, that without

That last infirmity of noble mind civilization could scarcely have existed at all, it is also true that no man in whose blood that "canker" lives can enjoy life so fully as it ought to be enjoyed.

It is doubtful whether any position save that of a poet would have really satisfied Nichol. And that position was denied him—denied him by the spite, not of man, but of fate. Many of the forces of the poet he without doubt possessed—he had intellectual strength, he had conciseness, and in some considerable degree he had picturesqueness; but to him the sweet bondage of poetic art was not a joy—perhaps, indeed, it was a pain. To the true poet, as to the true swimmer, the delight of the mere movement, apart from all goals, is everything. As an intellectual being he may know that this should not be so, but so it is.

Nichol's idolatry of Byron is alone sufficient to show where his weakness as a poet lies. In order to work in the rough-and-ready way of Byron, you must be endowed with that colossal energy which can achieve the miracle of producing vital poetry without any aid from the beauty of poetic details. Only Lope de Vega and Byron have done this. In Byron's work there are no consecutive two hundred lines which are free from halting metre—free from diction that is either commonplace or mawkish. And yet Byron in the Haidee episodes in 'Don Juan' wrote poetry which will last as long as English poetry lasts, owing to the enormous poetical energy with which it is vivified. This is, indeed, what makes Byron so dangerous a god for the poet's worship, and no doubt Nichol's work suffers from that worship.

As a true-hearted and high-minded gentleman, fearless almost to a fault, firm to his loves and firm to his hates, those who knew him best must ever regret that he had not the chance of testing the value or the worthlessness of the goal towards which he ran to the very last with such expenditure of eager breath. For even though a runner should seem to have won the goal for which he started (but which can never be really won, for the "isles of palm," and the "azure lake" in which the isles are embosomed, recede as the runner runs, and then vanish in the sand), even though he should be acclaimed as successful, he is, perhaps, apt to find the prize too dearly bought by giving up the enjoyment of contem-

plating life as a picture. But this is better than to die in the belief that the mirage is a solid Paradise worth winning, and that it is the spite of chance or the spite of man that has held the runner back from the running. It is true, no doubt, that among the men of his time Nichol had less justice done to him than any other writer, but that was through the spite of chance or of fate rather than that of man.

THEODORE WATTS.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the third part of a list of names which it is intended to insert under the letter R (Section II.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

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 Roche, Regina Maria, novelist, 1765-1845
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 Rochester, Solomon de, judge, fl. 1275
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 Rochfort, Robert, Franciscan, fl. 1625
 Rochfort, Simon, Bishop of Meath, 1224
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 Roper, William, 'Life of Sir Thomas More,' 1577
 Rosa, Carl, musical conductor, 1842-1889
 Roscarrock, Nicholas, author, fl. 1572-1612
 Roscoe, Henry, legal writer, 1799-1836
 Roscoe, Thomas, author and translator, 1791-1871
 Roscoe, William, historian, 1753-1831
 Rose, Caleb B., geologist, 1790-1872
 Rose, George, statesman, 1744-1818
 Rose, Sir George, Master of Chancery, 1782-1873
 Rose, George, 'Arthur Sketchley,' 1817-1882
 Rose, George Edward, Professor of English at Krzemieniec, 1799-1825
 Rose, Sir George Henry, diplomatist, 1771-1855
 Rose, Henry John, Archdeacon of Bedford, 1801-1873
 Rose, Hugh Henry, Baron Strathnairn, 1801-1885
 Rose, Hugh James, divine, 1795-1838
 Rose, J. A., politician in France, 1757-1841
 Rose, John, dramatic writer, fl. 1795
 Rose, Sir John, Canadian politician, 1820-1888
 Rose, Samuel, barrister, 1767-1801
 Rose, William, LL.D., scholar, 1719-1786
 Rose, William S., landscape painter, 1811-1873
 Rose, William Stewart, author, 1775-1843
 Roseingrave, Thomas, musician, 1695-1750
 Rosen, Friedrich August, Orientalist, 1805-1837
 Rosenberg, George F., water-colourist, 1869
 Rosenhagen, Philip, suggested author of the 'Letters of Junius,' 1798
 Rosewell, Samuel, divine, 1679-1722
 Rosewell, Thomas, Nonconformist divine, 1630-1692
 Rosier, James, traveller, 1575-1635
 Ross, Mrs., novelist, fl. 1800
 Ross, Alexander, compiler, 1590-1654
 Ross or Rose, Alexander, Bishop of Edinburgh, 1720
 Ross, Alexander, Scottish poet, 1699-1784
 Ross, Alexander, soldier, 1742-1827
 Ross, Alexander, fur trader and author, 1783-1856
 Ross, Andrew, general, 1773-1812
 Ross, Arthur, Archbishop of St. Andrews, 1704
 Ross, David, actor, 1728-1790
 Ross, George, legal writer, fl. 1853
 Ross, Sir Hew Dalrymple, field-marshal, 1779-1868
 Ross, Sir James Clark, Arctic navigator, 1800-1862
 Ross, John, Bishop of Exeter, 1792
 Ross, John, Scottish musician, 1763-1837
 Ross, Sir John, Arctic explorer, 1771-1856
 Ross, Sir John Lockhart, B.A., admiral, 1721-1790
 Ross, John Wilson, miscellaneous writer, 1818-1887

Ross, Patrick Robertson, major-general, 1828-1883
 Ross, Robert, major-general, 1774-1814
 Ross, Sir Robert Dalrymple, Australian politician, 1887
 Ross, Thomas, libeller, 1618
 Ross, William, Lord Ross, 1656-1738
 Ross, William, poet, 1762-1790
 Ross, Sir William Charles, miniature painter, 1794-1860
 Rosse, John de, Bishop of Carlisle, 1332
 Rossetor, Philip, lutenist, fl. 1603-1614
 Rossetti, Dante Gabriel, painter and poet, 1828-1882
 Rossetti, Gabriele, Professor of Italian at King's College, 1763-1854
 Rossetti, Maria Francesca, author, 1827-1876
 Rossi, John Charles Felix, sculptor, 1762-1839
 Rosworm, John, Lieutenant-colonel R.E., fl. 1642-1646
 Roth, David, Bishop of Ossory, 1650
 Roth, Michael, general in the French service, 1666-1741
 Roth, Robert, antiquary, fl. 1616
 Rotherham, Caleb, D.D., Dissenting tutor, 1694-1752
 Rotherham, John, judge, fl. 1680
 Rotherham, John, divine, 1788
 Rotherham, John, M.D., Professor of Natural Philosophy at St. Andrews, fl. 1790
 Rotherham, Thomas, Archbishop of York, 1423-1500
 Rothery, H. C., Wreck Commissioner, 1888
 Rothschild, Lionel Nathan de, merchant and philanthropist, 1808-1879
 Rothschild, Nathan Mayer, banker and merchant, 1777-1836
 Rothwell, Edward, Dissenting minister, 1731
 Rothwell, Richard, portrait painter, 1800-1868
 Rotier, John, engraver, 1798

(To be continued.)

TESS OF THE D'URBERVILLES.

New Club, Glasgow, Oct. 8, 1894.

It is a very long time since Tess's ancient family began to come down in the world; for example, a charter by Oliver and Richard Smalhy, Prepositi, and other Prepositi and citizens of Glasgow assembled in the courts of the burgh, setting forth a gift by Odard, son of the then deceased Richard Hangpudying, of lands for providing lights in the church of Glasgow, bears to be executed before twelve citizens: "ac Rogero filio Philippi et Johanne Dubberville servientibus." The charter is dated September 15th, 1293, when John Baliol was on his unsteady throne ('Charters and other Documents relating to the City of Glasgow, A.D. 1175-1649,' edited by Sir Jas. D. Marwick, Town Clerk, Glasgow, printed for the Corporation, 1894, part ii. pp. 20-21).

WILLIAM GEORGE BLACK.

DR. TERRIEN DE LACOUERIE.

We much regret to announce the death of Dr. Terrien de Lacouerie, which occurred on the 11th inst., at his house in Bishop's Road, Fulham, from typhoid fever. Dr. de Lacouerie, who was of Norman descent, began life as a merchant, but his true interests lay elsewhere. In the intervals of business he devoted himself with enthusiasm to the study of comparative philology, and when quite young published a work entitled 'Le Langage,' which attracted the attention, and won the approbation, of the learned world. Finally he made up his mind to exchange mercantile for scientific pursuits, and in 1879 he came to England for the purpose of devoting himself more entirely to his studies, particularly in relation to the early scripts of Eastern Asia. He had already made himself acquainted with the early writing of China, and in prosecuting his inquiries as to its origin he was drawn to compare it, as others had done before him, with the cuneiform characters of Babylonia. With rare insight he perceived, what his predecessors had failed to recognize, that there was not only a probability, but distinct evidence of the fact, that the Chinese had borrowed a number of their characters from the ancient Akkadian writing. Having made a list of these derived characters, he next sought to trace out other affinities between the two peoples. In this respect he was equally successful, and showed conclusively that the early Chinese civilization was an offshoot from that of Elam and Chaldea. Incidentally to these discoveries he found the key to that mysterious work of the Chinese, the 'Yihking,' or 'Book of Changes.' This book had been a perennial puzzle, not only to foreign students, but to native scholars of all time, and it was reserved for Dr. de Lacouerie to make plain "that the basis of that remarkable and most unintelligible

of sacred books consists of old fragments of early times in China, mostly of a lexical character." Among his principal works were 'The Early History of Chinese Civilization' (1880), 'The Languages of China before the Chinese' (1887), 'A Catalogue of Chinese Coins from the Seventh Century B.C. to A.D. 621, including the Series in the British Museum' (1892), and 'The Western Origin of the Early Chinese Civilization from 2300 B.C. to 200 A.D.' (1894).

For a short time Dr. Terrien de Lacouerie held the chair of the Comparative Philology of South-Eastern Asia at University College, and for some years received a grant from the French Government in recognition of his linguistic discoveries. The untimely withdrawal of this reward of his services left him entirely dependent on his pen for his livelihood, and we much regret to say that he has now left his widow entirely unprovided for. It is greatly to be hoped that an effort may be made by those who knew and appreciated the work of her husband to relieve Madame de Lacouerie from this anxious and painful addition to her present overwhelming sorrow.

Literary Gossip.

LORD ROBERTS OF KANDAHAR intends shortly, we hear, to give to the public his reminiscences of upwards of forty years of service in India, from subaltern to Commander-in-Chief. Among them will be included the eventful period of 1857-8, and the critical months of the siege of Delhi and the relief of Lucknow, as well as the wars on the frontier in the succeeding years, the expedition to Abyssinia, and more recently the operations in Afghanistan and the march to Kandahar. The work will be published by Mr. Bentley early next year.

MR. EVELYN CECIL, whose history of the development and effect of primogeniture in various countries Mr. Murray is going to publish, is a son of Lord Eustace Cecil and a nephew of the Marquis of Salisbury.

WE hear that Mr. George Redway, whose term of engagement with Kegan Paul & Co. will shortly expire, contemplates starting again as a publisher. It will be remembered that his former business was bought up, and his services engaged for five years, by the promoters of Kegan Paul & Co. Mr. Redway, we are glad to say, has quite recovered from his recent illness.

THE author of 'Fo'e'sle Yarns,' the Rev. T. E. Brown, is to write on 'The Manxman' in the *Contemporary Review*.

THE exhibition of MSS. and portraits, &c., in connexion with the Gibbon Commemoration, will probably be held at the British Museum on November 12th, instead of November 5th as previously announced. It is hoped, if funds permit, to publish a permanent record of the commemoration, consisting of a catalogue of the objects at the exhibition, the addresses delivered at the meeting, and possibly some of Gibbon's unpublished MSS. A subscription list has been opened, to which Lord Sheffield, president of the commemoration, Sir M. E. Grant Duff, Mr. Frederic Harrison, Lord Rosebery, Sir G. Trevelyan, Mr. Lecky, and others, have liberally contributed. Subscriptions will be gladly received by the honorary secretaries, Mr. Dove, 1, Stone Buildings, Lincoln's Inn, and Mr. Hubert Hall, 3, Staple Inn.

OF the new edition of 'The Ingoldsby Legends,' in three volumes octavo, only 1,250 copies are printed, and the type will

be broken up. The publishers, Messrs. Bentley, desire to give notice of this in order to prevent dissatisfaction in any quarter. The book will be offered to the trade at Messrs. Bentley's dinner sale on Wednesday next.

PROF. SAYCE, who has just started for Egypt, has left the historians a nut to crack. In a lecture he delivered at Oxford the other day, he pointed out that the Sardanapalus of Ctesias corresponds with Assur-dain-pal, the rebel King of Assyria, who ruled from B.C. 827 to 820, and not with Assur-bani-pal, as has hitherto been supposed. He stated that not only do the names correspond, but the history also, and that Beleys the Babylonian, who appears in the Greek accounts, is Balasu, the Babylonian contemporary of Assur-dain-pal.

MR. J. ASHTON AINSCOUGH writes:—

"With reference to a note in your Gossip on the word 'house,' I am able to state from personal knowledge that in South Lancashire the living-room is still by old-fashioned cottagers termed the 'house.' The 'kitchen' is usually a small room built out at the back, and corresponds to what in London is called a scullery. In the old days of handloom weaving, the two rooms on the ground floor (when there were two) were called, respectively, the 'shop,' that is, the workshop, and the 'house.' Among cottagers of this class the best room or 'parlour' is comparatively a modern institution."

We observe with regret the death at Edinburgh, last week, of Mr. John Russell, assistant editor of *Chambers's Journal*. Mr. Russell had considerable experience as a journalist in the provincial press, where he showed ability and versatility, before he became connected with *Chambers's Journal* about fifteen years ago. His 'Haigs of Bemersyde,' an excellent family history, was commended in the *Athenæum* on its appearance in 1881, while Mr. Russell wrote several articles for the *Edinburgh Review* and for *Blackwood's Magazine*.

STUDENTS of West Scottish antiquities will learn with satisfaction that Mr. Robert Renwick, Town-Clerk-Depute of Glasgow, will shortly publish through Messrs. Carson & Nicol, of that city, the first of a series of volumes of abstracts of the Protocols of the Glasgow Town Clerks, commencing in the middle of the sixteenth century.

LORD ABERDARE is writing a notice of Sir Henry Layard for the revised and abridged edition of the deceased explorer's account of his early adventures in Persia and Babylonia which Mr. Murray has in the press.

MR. FLORENCE O'DRISCOLL, M.P., is to be reckoned amongst the returned travellers in China or Japan who are taking the present opportunity of recording their experiences in the East. The November number of the *Century* will contain the first of two papers on Chinese city life from Mr. O'Driscoll's pen.

MR. HALL CAINE's subject, in opening the session of the Edinburgh Philosophical Institution on November 7th, will probably be 'Moral Aim in the Novel and the Drama.'

MR. PITT-LEWIS, Q.C., Recorder of Poole, Dr. Percy Smith, of Bethlem Hospital, and Mr. Hawke, of St. John's College, Oxford, have joined forces in a work on the jurisprudence of insanity, called 'The Insane and the Law,' which is intended as a guide for

medical practitioners and solicitors upon the law as to the detention and treatment and testamentary capacity of the mentally afflicted. Messrs. Churchill are to publish it.

MR. J. P. WALLIS, the editor of the 'State Trials' and Reader in Constitutional Law to the Inns of Court, is engaged on an important work dealing with the constitutional history of the British colonies from the date of the earliest settlements in America to the present time. The main object of this work is to show how English institutions were transplanted to the colonies and how they were subsequently developed there.

MR. J. Y. W. MAC ALISTER writes:—

"*Apròpos* of the death of Oliver Wendell Holmes the following verses have a special and pathetic interest. They were written by the dead poet in a copy of 'Over the Teacups,' which he sent to me as soon as it was published:

Deal gently with us, ye who read!
Our largest hope is unfulfilled;
The promise still outruns the deed;
The tower, but not the spire we build.
Our whitest pearl we never find;
Our ripest fruit we never reach;
The flowering moments of the mind
Lose half their petals in our speech.

No writer of the century has been so universally loved as Holmes, and to those who knew him it would be incredible that he ever made an enemy. Although physically one of the frailest of that bright band, 'the Class of '29,' he lived

to be
The last leaf upon the tree."

MESSRS. ROSS & Co., of Dingwall, will shortly issue 'The Douglasses of Fearn and Kiltarn, and the Robertsons of Kindeace,' an account of the origin and descent of those families, with their collateral connexions.

SIGNOR BELLEZZA writes to us to explain that his apparent carelessness in correcting his monograph on Tennyson for the press arose from the inability of the printer in Florence to send any proofs to Milan, where the writer was then residing.

AN important measure of the Turkish Government's is announced. Hitherto the Turkish language has not necessarily been taught in the non-Mussulman schools, but an iradeh has been communicated to the Greek and Armenian patriarchs, as also to the Jewish Chief Rabbi, which makes it obligatory. The Jewish authorities have determined to take the necessary measures to give effect to the order. In the Arab provinces of Turkey the instruction in Jewish schools has been largely in Arabic.

C. S. writes:—

"In your issue for October 6th mention is made of the use of the word 'shippon' in Cheshire, your correspondent appearing to think it has a reference to sheep. To my mind, however, the word seems to have a closer relation to the German 'Schoppen'—a shed. I do not know whether it is actually so derived, but there is certainly a close resemblance between the two. Another word formerly used in North Shropshire and Cheshire, viz., 'gleed,' meaning a glow (embers), is very like the German 'glühen,' having the same significance."

LAST June we stated that the number of German bookselling firms had during 1893 increased by 128, and now we learn that there were published in that year upwards of 1,700 German works more than in 1891, and that the state of the bookselling trade was by no means favourable. This fact is generally attributed to over production, but probably it was rather owing to the publication of many worthless books, probably issued

by the new firms. Good books would, in all likelihood, have found purchasers in spite of the general depression of trade.

CONTINENTAL journals announce the decease of the Marquis of Santa Ana, founder of the *Correspondencia de España*.

THE Parliamentary Papers of general interest published last week were Trade and Navigation Returns for September (8d.); Treaty Series, No. 19, Great Britain and China (7d.); Return of Joint-Stock Companies for 1893 (1s. 6d.); and Charity Commission, Report of Select Committee (4s. 3d.).

SCIENCE

BOTANICAL LITERATURE.

Studies in Forestry. By John Nisbet, D.Sc. (Oxford, Clarendon Press.)—The chapters of this work formed, we are told, the substance of two short courses of lectures on the principles of sylviculture delivered in the Botanic Garden, Oxford. Alluding to the position of forestry in this country and in Germany, the author points out that the pre-eminence of Germany does not depend so much on the larger area of her forests as on the organization and equipment of her forest schools. Indeed, until quite lately there was nothing of the kind in this country; but of late years something has been done at Cooper's Hill (where the teaching staff is of great excellence), at Edinburgh, and elsewhere. The prices obtained for timber are not such as to encourage landowners, but there are within the confines of our island very large areas at present totally unproductive which by judicious planting might eventually be made profitable. As things are at present, the principles are not adequately taught—for the few exceptions to the contrary only accentuate the general truth of the statement—nor is the practice settled. We find those in charge of woods still disputing over matters of such vital importance as pruning, thinning, the relative advantages of mixed woods and of others devoted to a single species—pure woods as they are called. Naturally, circumstances and local exigencies influence these matters, so that the practice which would be judicious in one county might be quite the reverse in another, where the conditions, and specially the requirements or objects for which the trees are grown, are quite different. In reading Dr. Nisbet's book these qualifications must be constantly borne in mind. The author acknowledges his obligations to many of the German writers, from whom, indeed, it is evident he has derived the bulk of his information; but he would have done well to have cited some of the leading French authorities, and in particular the one English text-book which gives a satisfactory account of the fundamental principles of sylviculture, we mean Dr. Schlich's 'Manual of Forestry.'

A Pocket Flora of Edinburgh and the Surrounding District. By C. O. Sonntag. (Williams & Norgate.)—That there should be no modern book dealing with the flora of Edinburgh is rather remarkable. Perhaps it may be taken as another illustration of the way in which minute anatomy has ousted the knowledge of our common wild flowers which our forefathers possessed. Nowadays students are taught to run—we might almost say to fly—before they can walk properly. A book like the present, supplemented by some means of acquiring a knowledge of the manners and customs of plants and their relation to conformation, should do something towards restoring that knowledge of common plants which is the best introduction possible to a study of scientific botany. The present is admittedly only a key to the wild plants of the district. As such, it should be strictly accurate, so far as its limita-

tions admit. This can only be tested after practical use of the book; but we question the accuracy of the description of "clematis" as having "achenes with long feathery arms." The experienced collector will, of course, know what is meant, but the budding botanist might easily be misled by such a statement. The book is conveniently arranged and carefully printed, and, though open to objection on minor points of technical detail, seems well suited for its purpose. The division of the grasses and some other orders into "classes" is very unfortunate. The author might as well call the subdivisions of the county of Edinburgh continents.

An Introduction to Structural Botany (Flowering Plants). By Dukinfield Henry Scott. (Black.)—This book, we are told, is intended as a first guide to the study of the structure of plants, and with this object certain plants have been taken as "types" and their structure explained in detail. The plants thus selected are the wallflower, the white lily, and the sprucefir. Of these the external conformation is described, and then the internal structure of each organ or member is explained; so that any student who makes himself familiar with these pages, and uses them simultaneously with the microscope, will have a very complete knowledge of the essentials of vegetable histology and physiology. The book is admirably done, and within its limitations is the best of its class. We look forward with interest to the corresponding volume to be devoted to cryptogamous plants, the publication of which will, we hope, not be long delayed.

GEOGRAPHICAL NOTES.

We are glad to hear that the Berlin Geographical Society is about to issue an annual 'Bibliotheca Geographica,' in continuation of the very useful and full bibliography which the late Dr. Koner used to prepare for the *Zeitschrift*.

The Diet of Denmark has voted the necessary supplies for a thorough examination of the Greenland and Iceland seas. The work will be under the direction of Commander Wandel, with whom will be associated a body of scientific specialists and naval officers, and is to be carried on during the summer months of 1895 and 1896.

The Bolivian tributaries of the Amazonas, which traverse dense forests abounding in rubber, have recently attracted the attention of explorers. Col. J. M. Pando, a Bolivian, in 1892-3 explored the Madre de Dios and some of its tributaries, and then traversed the dense forest to the Beni. The expedition was attacked frequently by Indians, and M. Felix Müller, a French engineer, and others were killed by them. In 1893-4 Col. Pando extended his explorations further westward, to the Purus and its tributary, the Acre or Aquiry. At the present time he is preparing for a third expedition, which is to extend still further west, to the Jurua and Javary, and on which he will be accompanied by an experienced English surveyor, Mr. C. Satchell.

Col. Olascaga and Dr. Quijarro, the commissioners appointed by Bolivia and the Argentina for delineating the boundary between the two republics, are to meet at Salta in the course of next month. They are not only to make a survey of the country to be traversed by them, but also to pay attention to geology and natural history.

The latest of the supplementary papers issued from time to time by the Royal Geographical Society is a detailed report from the pen of Mr. G. B. Grundy, head master of the Oxford Military College, on the topography of the battle of Platea. The journey to Boeotia was undertaken by the author in 1892-3 as holder of the Studentship of Geography at Oxford, and the elaborate nature of the paper (fifty pages)

which he has produced is a satisfactory criterion of the care with which he has examined the ground, and the pains devoted to the identification of every spot mentioned by Herodotus and Plutarch. Mr. Grundy also made plans of the battle-fields of both Platea and Leuctra on the scale of 8 inches to the mile, and wrote two subsidiary accounts of the city of Platea and the field of Leuctra, all of which accompany the present paper, and help to make it a useful contribution to military topography.

In the *Verhandlungen* of the Berlin Geographical Society, Dr. Schweinfurth publishes a highly interesting account of a journey through "Eritrea," the Italian province of the Red Sea, which he performed in the course of the present year, in the company of Dr. Max Schoeller. The travellers explored the province of Dembelas, first visited by Capt. Gascoigne and Dr. Melladew in 1882, and devoted ten days to an examination of the remarkable ruins in the Kohaito Plateau, near Halai. These ruins were discovered in 1862 by Count Stanislas Russel, and identified by Mr. Bent with ancient Coloe. Dr. Schweinfurth speaks most highly of the administrative success of the Italian occupation.

ANTHROPOLOGICAL NOTES.

A NEW series of the *Mémoires* of the Society of Anthropology of Paris has been commenced, in which each fasciculus is to consist of one complete paper with separate pagination. Three have already been issued on this plan, which has been adopted in order to avoid the discordance that arises when quotations are made from the separate copies circulated by authors, instead of from the bound volume. It certainly has some inconveniences of its own; but these the Society considers to be met by countervailing advantages. M. A. Dumont's essay on natality in the canton of Beaumont-Hague, the north-western extremity of the department of La Manche, having 7,638 inhabitants, is designed to show that there is a close relation between the lowering of natality and the emigration of those in more easy circumstances, that it depends rather on mental than on economical causes, and that the development of a race in number is in inverse ratio to the efforts of the individual towards personal development—conclusions which appear to require a larger collection of facts for their determination. The ethnological researches of M. Hovelacque and Prof. G. Hervé upon the Morvan—a region occupying a portion of the departments of Yonne, Côte-d'Or, Nièvre, and Saône-et-Loire, having 141,673 inhabitants, which has until recently preserved its ethnic homogeneity, having been little accessible from without—define it as an isolated evidence of the former continuity between the central Celtic group and the Armorican group of peoples. The shape of the skull and the colour of the hair and eyes in the higher and less accessible parts are Celtic; in regard to stature there are, taking the district as a whole, a certain proportion of tall men, representing a Burgundian or Kymric element. The language is a simple *patois* of Oïl, and is disappearing with the spread of education. The great extension in recent years of roads and means of communication, and the consequent immigration, accompanied by emigration and feeble natality among the natives, is rapidly mixing the population; and this treatise is, therefore, a welcome record of the characters of a race the identity of which will soon be undiscoverable. Dr. R. Collignon's memoir is on the anthropology of the Dordogne, Charente, Creuze, Corrèze, and Haute Vienne, the five departments which compose the 12th Corps d'Armée, and may interest us as forming part of the ancient Aquitaine, which was under English rule from 1154 to 1453. It is illustrated by seven coloured maps, showing respectively the distribution of the cephalic index (increasing from west to east), of colour of hair and eyes

(darkening from north-east to south-west), of height (least in the centre), of nasal index (highest in the centre), of length of cranium (increasing from north-west to south-east), of height of cranium (following mainly the other direction), and of anterior index of the face (increasing from north to south).

Of other recent communications to the Society, contained in its *Bulletins*, a few only can be noted. M. L. Manouvrier's memoir on the normal variations and anomalies of the nasal bones in the human species, supplemented by a communication of M. Chudzinski, indicates that like variations and anomalies are to be found among the anthropoids. A paper by M. Zaborowski on six crania from Rochefort brings out incidentally some curious facts as to the persistence of an English type. Dr. P. Maclaure and M. Bois communicate a study of a case of ectrodactyly and syndactyly dissected by them, in which the right foot and the two hands of the subject had a forked appearance. M. Octave Vauvillé describes the pottery of the Gaulish epoch discovered in certain enclosures and habitations in the department of the Aisne.

MEETINGS FOR THE ENSUING WEEK.

Mon. and Tues. Royal Academy, 8.—'Anatomy,' Mr. W. Anderson. Fri. Physical, 5.—'Thermal Constants of Aniline,' Mr. Griffiths.

Science Gossip.

THE two volumes of the 'Life of Sir Richard Owen' which his grandson is preparing with the help of Mr. Sherborn will be issued by Mr. Murray in the early days of next month. Prof. Huxley's essay on Owen's position in anatomical science is looked forward to with a good deal of interest.

THE Folk-lore Society will commence the session of 1894-5 on November 21st, when Mr. Arthur Evans will read two papers, on 'The Rollright Stones and their Folk-lore' and on 'An Oxfordshire Roland.' Other papers during the session include 'The Celtic Paradise,' by Mr. Alfred Nutt; 'Suffolk Leechcraft,' by Dr. Groome; 'Taboos of Commensality,' by Mr. A. E. Crawley; 'English Folk-drama,' by Mr. T. F. Ordish; and 'Finnish Folk-songs,' by Mr. C. J. Billson. The exhibition of objects of folk-lore interest will be continued, and Prof. Haddon will give a paper on 'Photography and Folk-lore.' Mr. Gomme will, it is understood, give up the presidency in January next, when he will have completed his third year of office; and we hear that Mr. Edward Clodd will be asked to succeed him. The Society has had no more zealous supporter than Mr. Clodd, and he belongs to the anthropological school of folklorists.

SIR HENRY T. WOOD gave an address on Tuesday in last week to the Photographic Society. The part dealing with the applications of photography to scientific purposes was the most generally interesting.

FINE ARTS

Greek Vase Paintings: a Selection of Examples, with Preface, Introduction, and Descriptions. By J. E. Harrison and D. S. MacColl. (Fisher Unwin.)

Museum of Fine Arts, Boston: Catalogue of Greek, Etruscan, and Roman Vases. By E. Robinson, Curator of Classical Antiquities. (Boston and New York, Houghton, Mifflin & Co.)

It was right that Miss Harrison, who has done more than any one else in England, both by her books and her lectures, to stimulate the study of Greek vase paintings, should collect and describe a typical series of reproductions such as is contained in

her sumptuous volume. Such a work was needed, and it would be a mistake to imagine that a visit to the vase rooms at the British Museum, however desirable by way of supplementary study, could form an efficient substitute. Splendid as is the national collection of vases, many of the most beautiful examples of the finest period must be sought elsewhere throughout the public and private collections of Europe; and a proof of this is seen in the fact that out of the fifty-five vases represented in Miss Harrison's forty-four plates, only twelve are in the British Museum. The artist, therefore, possesses in this volume such a representation of Greek vase painting as he could only acquire by much travelling or very costly bookbuying. The design which the editors have set before them is explained by Mr. D. S. MacColl in his suggestive, albeit somewhat fantastic, preface:—

"This book addresses itself to artists and to the amateurs of fine design, and attempts to render them a service by bringing together choice examples of Greek vase painting which hitherto have been accessible in no handy form and at no moderate cost. It may also do something to redress an injustice of fame, for Euphronios, Hieron, and other masters of this, one of the most finely balanced arts of design and poetry ever struck out in decoration, can hardly be thought to have reached the full circle of their admirers, or the familiar honour which is their due. The fact is not surprising, for the works of these masters are distributed among the museums and private collections of Europe, where travel, knowledge, and a certain student's patience are necessary to see them, and that sometimes but imperfectly; the attribution of the paintings to their authors rests frequently on slight or ambiguous indications, and in the complete absence of information on the life and circumstances of the artist, there are none of those characteristic traits and anecdotes that render a name accidentally memorable, and add an impulse of curiosity to the interest of the art itself. The literature—a large one—that deals with the art and its authors, is a literature of specialists, and one to which the unlearned artist or amateur has no guide. But while no collection has been made in which those vase paintings are figured simply for their excellence and beauty, the collector, the archaeologist, and the mythologist have, in pursuing the subject for their own purposes, made the present volume possible. To have reproduced all those designs from the vases themselves would have been so costly a proceeding as to defeat the purpose of the book; but reproductions, in most cases, existed already, scattered up and down the folios of collectors, the transactions of learned societies, and the works of students, Italian, German, French, and English. To possess, again, a complete set of such works means the acquiring of a library such as only the specialist or amateur of some wealth is likely to afford, and one encumbered with alien matter, or superfluous, since to the scientific student the poor example is as interesting as the excellent. But from these already existing plates we have been permitted to make a choice, and the drawings executed for one public may now serve the turn of another. The plates in question were photographed, and process blocks prepared from the photographs.....The plates have been arranged as far as possible in chronological order, but the signed works of each master are put together, and a group of unsigned works is placed at the end. In the Historical Note as much special information is supplied as our readers are likely to want, and with each of the plates will be found a detailed description."

The promise of the preface (except the "handy form") is nobly fulfilled in the work itself. Within the limits laid down—chiefly the period of the finest red-figured vases—the selection is admirably representative, and most of the greatest masterpieces of the leading artists find their place. The process of reproduction leaves little to be desired, though, of course, the excellence of the copy necessarily varies with the quality of the original plate. The description opposite each design states where the vase is to be found and the work whence the plate has been copied, explains the subject of the picture, and translates the inscriptions. The plates could scarcely have been better chosen, arranged, or described. Their only fault was perhaps inevitable: their reproduction on the original scale makes the book cumbersome and difficult to study with any comfort. A standing desk, or a prostrate position on the floor, seems the condition of perusal. On the other hand, their reduction to the "handy form" elusively suggested by Mr. MacColl would probably have injured the clearness and beauty of the designs. A curious and distinctly inconvenient omission is that of a table or index of the plates; and the student will be a little perplexed at first by numerous references to wrong plates in Miss Harrison's introduction. Probably owing to some shifting of the plates after her essay was printed off, she is frequently one short of the right number. One must regret, too, a needlessly pedantic and yet inconsistent spelling of familiar Greek names.

Mr. MacColl's preface and Miss Harrison's introduction treat of their common subject from distinct points of view. Mr. MacColl writes as an artist, Miss Harrison as one of the leading specialists in this branch of archaeology. Both essays are distinctly interesting, and Mr. MacColl's has the merit of novelty. English students and artists are well acquainted with Miss Harrison's gifts of interpretation and criticism as applied to the technical and the mythological aspects of Greek vase paintings; her method, her learning, and her charm of exposition are alike recognized and appreciated by a wide circle of readers and hearers, who will read her historical and technical introduction with equal pleasure and profit. In Mr. MacColl we have an artist of originality, a critic with a peculiar theory of decoration, and it is interesting to see what a man of his prepossessions has to say about a branch of art to which artists so far can hardly be said to have devoted sufficient attention. Referring to the advance in drawing which accompanied the change in technique from the black to the red style, and the simultaneous choice of the graceful form of the *kylix* for decoration, he makes the following penetrating remarks:—

"With this new technique the painter approached more closely to the beauties of natural form. He kept his representation within clear limits; his figures are in one plane, and with few exceptions retain that sideways projection of the head and limbs that is most interesting for arabesque and most telling for action and gesture. But his feeling for the proportions and graces of the human form occasionally presses the actual beauty very nearly, and in other cases more loosely suggests it. He formed for himself, like designers of other decorative

periods, a sort of abstract or mannikin of a human figure, which he could twist about freely, and which yet was near enough the fact to be enlivened with an observed action or felicity of expression. Where his knowledge left off, his taste and invention remained. He followed the foot or hand up to a certain point, but when it baffled him or tried his patience, or went beyond what he conceived the necessities of imitation to demand, he turned it into something of a pretty pattern. The locked hands of the *Peleus* and *Thetis* are an almost comic simplification, but the fingers and toes of other figures are as definitely a fringe pattern, made out of fingers and toes; only the pattern is moulded closer to the fact. The eye, again, is frankly compromised with, and the ear is given up. The look of the faces depends rather on the placing of the features than on their natural delineation.....But it is not for closeness or lifelikeness in drawing that one praises these designs. In that feature they have of course been far surpassed. It is rather for a taste in life, whereby a minimum of statement carries a maximum of reference to the elements of dignity and grace, and for that lively ease in the performance that comes of a matter well in hand, thoroughly subdued, and compactly fitted to the chosen means of execution. The painter does not labour his ignorance or parade an *enmui*; there is a clean zest in the traits of fact that he relates, and at the limit of his knowledge he does not fumble or grope with undigested nature, but rests upon his feeling for beauty. When a contour is doubtful, he lets the general sense of the design decide which way it is to go, and the action of his figure is as much controlled and determined by the circle that it fills as by the business that occupies it. It is but a *figurante* in the general dance, though the dance be a pantomime that tells a tale. The general motion of the dance overbears the particular imitations of the pantomime. This truth to harmony is what makes decoration, and will always save the most *naïf* or abbreviated drawing, if it be complete in its own sense, making it more full and persuasive to the imagination than some exact document of muscles awkwardly placed upon a page. This secret of beauty in these pots is nowhere more clearly betrayed than in the lines of drapery, so strict and yet so flowing, called to express the form of a limb, and yet called to express it as a fact is told in a song. The line sings the story and does not merely tell it. The limb below is something, but the other lines of the piece and the boundary line are more,—the order of fact yields to an order of harmony."

To some the preceding analysis will be no better than rank heresy clouded by a cumulous phraseology; yet it seems to go to the root of the matter. It is precisely this "minimum of statement carrying a maximum of reference to the elements of dignity and grace," this subordination of detail to the general harmony of decoration, that constitutes the distinctive virtue of Greek vase painting. And the painter's zest and delight in his subject give his work a volume and resonance, to use Mr. MacColl's metaphor, which are peculiarly inspiring in this day of uncertain and dubious sounds. *Erothemis* upon his prancing steed is typical of the spirit of gay dignity which belongs to the old Greek life, "a rare pitch of bravery in flesh and spirit." It is in vivid and refreshing contrast with modern life and art:—

"In our land it is now some time since the Lady banished *Comus*. Romance and Revel are not received notes in our religion, and a kind of haughty shyness is the mark of our manners. To find the image of a people less ashamed of life, and who could yet marry grace and dignity with their mirth, we must burrow

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in Greek graves, and it is a pious kind of sacrilege to steal from the dead housekeeper those brittle relics of the jolly prime of the world. The wine and the oil are dry, and the cup is often broken, but the laughter and the poetry still flicker on its sides."

Miss Harrison's restrained and scholarly essay on the technique and styles of Greek vases forms a necessary corrective to Mr. MacColl's ornate, even flamboyant, preface. One feels one has come out of the potter's kiln into the cool workshop. Not that she has not plenty of enthusiasm, but it is subdued and regulated by the necessities of scholarly criticism and exposition. She tells the unarchæological reader all that he can want to know about the making of the vases, their shapes and names, the evidence which determines their chronology, and the transition in style from the black-figured masters to the great epoch of Euphronius, Hieron, and Brygos. As to the so-called "love-names" on the vases, Miss Harrison maintains (and proves it from Herodotus) that Leagrus, Glaucon, and the rest were noble youths, and "not the obscure παῖδικά of the socially unknown potter." If it were not slang, she would translate Λεάγρος καλός by "Leagrus is a swell" with no essential connotation of personal beauty. Her treatment of the subjects of individual vases is admirably seen in the examination of the Troilus scene on the beautiful cylix of Onesimus, and the study of this painter's love of depicting horses; though it must be confessed that the non-archæological mind may sometimes fail to catch her enthusiasm of admiration. A specially valuable section deals with the white lekythi, which she traces from the polychrome sarcophagi of Clazomenæ, through the white ware of Cyrene and Naucratis. But perhaps the most interesting and suggestive pages of her introduction relate to a subject peculiarly her own, the interpretation of mythology on vases, where she discusses the artists' treatment of the myths of Odysseus and the ram, the sirens, and the judgment of Paris, with familiar insight, and shows how widely apart the Odyssey stories are from the corresponding representations on the vases. The vase painter was no mere illustrator: "he did not sit down and get some one to recite the Odyssey passage to him, and then translate it into a picture," but worked from independent traditions, and manipulated his materials in accordance with his sense of fitness and harmony.

How widely the study of Greek vases is now spreading may be judged by the catalogue just published by Mr. Robinson of the "Greek, Etruscan, and Roman vases" in the Boston Museum of Fine Arts. The catalogue contains descriptions of over six hundred examples of various periods, but does not include many of the very finest epoch. Mr. Robinson has prefixed a succinct historical and technical introduction, and drawn up a list of potters and painters. The illustrations are carefully executed, and the plan of giving a diminutive outline of each vessel's shape opposite its description will be found a useful aid to identification by visitors to the museum. At the end of the volume is a list of the 260 vases and fragments from Naucratis presented to the Boston Museum by the Egypt Exploration Fund. Mr. Robinson complains that in

America "the majority of cultivated people still speak of the red and black vases as 'Etruscan,' and are wholly unaware of the great advances which, by the aid of these, are being made in our knowledge of all departments of Greek life." The ignorance, we are afraid, is not confined to the United States, and people even in England may still be discovered who talk of "Etruscan vases." The publication of many catalogues, and still more of such a work as Miss Harrison's superb volume, should furnish a pleasing euthanasia for such misconceptions. 'Greek Vase Paintings' brings the subject from the museums of all Europe to the private library and studio, and no artist or lover of art can afford to be without it. To such it will be a source of grateful fascination.

THE SOCIETY OF PORTRAIT PAINTERS.

FOR its fourth annual exhibition this now well-established association has hired the New Gallery, where the visitor will find a larger proportion of beauties admirably painted in oil than is to be discovered in the Grafton Gallery's collection of "Fair Women." The greater number, too, are, of course, modest women, which is more than could be said for many of those whose portraits cover the walls of the Grafton Gallery. Besides, the Society has an immense advantage over its rival in the fact that the ladies are most of them still alive, and that they retain much, if not all, of the bloom of their charms; yet there is no lack of guys, male as well as female, in the New Gallery. The collection in Regent Street also contains likenesses of many men noteworthy for good looks or ability, and their likenesses indicate the great progress life-size portraiture has within a few years made in this country. Some capital French artists contribute pictures we have recently seen in the Salon or in the galleries of the Champ de Mars. The gathering is, in consequence, extremely attractive and instructive.

Conspicuous places have rightly been assigned to the contributions of Mr. J. J. Shannon, whose Mr. Hofmann (No. 1) catches the visitor's eye on entering the West Room, as a very faithful and spontaneous likeness of a studious lad seated at a piano. An impression, in the current sense of the phrase, this picture is neither impressive nor beautiful, yet it possesses plenty of character, and this and the veracity of the face and its luminous carnations redeem the harsh and dry surface and the ill-proportioned hands. The late H. Vigne, Esq. (35), an important life-size, whole-length figure, is one of Mr. Shannon's successes. It is impossible not to admire its energy and brightness. Mrs. Creelman (58), a half-length, is an even choicer work, noticeable for the purity and soundness of its luminous flesh painting and the admirable, free, and firm drawing of the features, which are of the best quality.—Compared with these Mrs. Swynnerton's Mary, Daughter of A. Gilbert, Esq. (3), is rough and coarse painting; still, in spite of all its quaint excesses, the ugly face is vigorously and ably modelled. The same may be said of No. 10, Miss J. Atkinson, an elderly lady, whose lack of charms and somewhat dingy skin have been ruthlessly dwelt upon by the uncompromising artist, who has not spared the shrivelled features nor the time-dulled eyes. In the same way, however, she has brought into prominence the intelligence and spirit of the expression and the rich colour of the brown dress of the sitter. The forbearance and indulgence of Mrs. Swynnerton's models are nobly illustrated by two other portraits we have not space to treat of.

Mr. G. F. Watts is quite at his best in the noble portrait of Mrs. Percy Wyndham (7). The stately figure is painted in a noble style,

and with breadth and vigour exceptional even for Mr. Watts. The finely drawn, but somewhat less strong cartoon of Sir H. Taylor (110), by the same artist, has been engraved, and is a capital example of its kind, a rare piece of fine draughtsmanship, and the most satisfactory record we have of the author of 'Philip van Artevelde,' although the expression is somewhat too weak. Mrs. Cameron (145), a more faithful likeness, will interest all who remain of a once large, but now rapidly diminishing circle. She was, about twenty years ago, a special friend of the late Laureate, and of the frequenters of Little Holland House.

The art of Mr. A. Hitchens, who may be called a demi-Impressionist of the saner sort, is antithetical to that of Mr. Watts on the one hand and that of Mrs. Swynnerton on the other; he has painted some very fresh and original landscapes and a few figure pictures that are not quite so good; the example before us, a portrait of Mrs. Evans (16), is strong, but rough; the face is finely studied, and the colour good.—A thoroughgoing Impressionist is Mr. M. Loudan, whose Portrait (9) of a lady, in low and harmonious tones, coloured in warm olive-grey and black, is highly acceptable as a sketch at large, and, so far as it goes, it is worthy of high praise, and excites warm hopes of what it may be when completed. At present it is the somewhat nebulous foundation of a fine picture. Unluckily there is no sign of its being a good likeness of the lady, who stands in a murky and shadowless twilight, and is an unsubstantial figure a good deal out of drawing. Celia (32), a sort of picture of a girl as seen in a dream, formless, and devoid of life as of motion, colourless, and without light or brilliancy, is another curious and self-contradictory rudiment of a work of art, but, although ugly, not without merit.—The President of the Royal Academy has no reason to be grateful for Mr. J. H. Walker's likeness of Sir F. Leighton (13).—On the other hand, Mrs. W. Duncombe (20) should make that lady thank Mr. A. S. Wortley for the skill and force with which he painted her at whole length, life size, her demeanour being exceptionally vivacious, faithful, and natural. This picture will gain not a little from time's toning powers.—The so-called Home Rule Portrait of Mr. Gladstone (12), the work of Prince Troubetzkoi, is a marvel in its way, and must be far from agreeable to the statesman's admirers, owing to the fatuous and weak expression of the face, whence all the nobler and forceful elements of nature have been eliminated. It is a poor and confused production.

The life-size, whole-length picture of Mrs. Fitzroy Bell (27) is by Mr. J. Lavery, who is capable of much finer things than this very rough, dashing, and almost too Japanese example of art in an imperfect stage and what may be called undigested condition. The extreme cleverness and audacious crudity of the highly telling life-size portrait of The Duchess de Frias (sic), No. 80, are at once irritating and attractive. It is, perhaps, Mr. Lavery's crudest production, at least we hope so, for it sets the higher graces of fine art at defiance.—Mr. Herkomer is well represented by Herman Herkomer (29), a three-quarters-length, life-size figure in a rather forced studio light, but distinguished by the insight and energy shown in the treatment of the face. Not nearly so acceptable is a life-size portrait of Miss Letty Lind (130), depicted to scale and without either grace or beauty, performing a skirt-dance under an almost full-size rainbow. This enormous mistake occupies a monstrous canvas. We feel it is an outrage on the Academician's artistic reputation, ill sustained as that too often is.—M. Bastien Lepage's whole-length, life-size likeness of Mrs. Le-béque (30), in a Marie Stuart costume, excites only qualified admiration; indeed, its stiffness, weak design, and adust carnations cause

much disappointment. In other respects its technical merits are very high.—Perhaps the most masculine and subtle portrait here is No. 31, one of the best versions of Prof. F. von Lenbach's unfinchingly veracious likeness of Count von Moltke, a face of immense and startling power. As a portrait it is worth half the exhibition. We have described it before.

M. Léon Comerre, a master of French portraiture and the favourite painter of the ladies of the Parisian ballet, is at his highest level in the fine *Portrait of a Lady* (33), which suffers from being hung in an unfavourable light. It held the first rank in a recent Salon.—A capital piece of English portraiture is that representing with rare tact and taste Mrs. H. Fellows (36), in a white dress, by Mr. P. H. Calderon.—Mr. H. G. Herkomer holds his own in *C. Cave, Esq.* (40), a masculine, but rather flat picture, which we have seen before; but his life-size, whole-length Mrs. Wansbrough (69), which is, in its mood and manner, a pseudo-Reynolds, is a deplorable mistake, to be matched by Mr. E. Roberts's equally inexplicable and technically similar *Marchioness of Londonderry* (73). Both ladies wear the sham classic robes of white Sir Joshua affected in his middle period, and each of them stands affectingly in a garden near a pedestal; and the painters have surely erred in imitating the faded condition of Reynoldses in our time, instead of aiming at reproducing their pristine brilliance.—Depicted in Romney's mood, and like a modern muse grown fat, is Mr. T. B. Kennington's *The Fair Harpist* (77), a whole-length, life-size figure dressed in white and seated at a harp. A tenth of the canvas would have been large enough for this portrait, and so would it have been for Nos. 69 and 73.

Apart from some of the fine masterpieces, such as Herr Lenbach's, to which we have referred, there can be no doubt that the most attractive portrait in this gallery is Mr. J. Collier's *Miss B. Pattinson* (41), painted at life size and whole length, while reclining gracefully and naturally upon a couch. The picture is most charming, luminous, and spirited, at once original, elegant, and animated, and we admire it immensely until we examine its execution closely, so as to discover how loose and merely dexterous some important parts are. When we have looked into it, we feel deep regret that the artist is not more just to himself. Mrs. John Collier (140), by the same, is tame and the drawing unequal; the landscape is the best portion of it.—Mr. Oulless's *A. H. Smith-Barry, Esq.* (43), is an excellent and masculine but prosaic rendering of a fine presence and a strong head.—Very fine, and much admired at the Champ de Mars, where we saw it first, is M. Carolus Duran's *Mr. Campbell Clarke* (44), a noble whole-length, which is best seen at a little distance.—Mr. Orchardson was never happier in portraiture than in painting *A Boy* (51) with a drum; it is bright and clever, though slight and flat to an extreme.—The left arm of Mr. C. E. Hall's excellent and gracefully studied portrait of Mrs. St. Clair Baddeley (52) is decidedly too small, while by every means—feature, tint, and expression—the face charms the observer.—Seated, with one hand raised and open, as if speaking, is the admirable M. Cormon's sound, animated, and artistic *Monsieur Allard* (63).

M. Besnard's life-size figure of a lady is an extraordinary curiosity in luminous orange and blue, as seen in contrasted lights and treated after his most audacious and uncompromising manner, extravagant in attitude, and almost grotesque in feature; the title *Study in Orange and Blue* (71) is very justly given to it. While it is a real study in its way, the observer will see much to avoid in the art it illustrates so courageously, strong and fresh as it is, and emphatically violating half the canons of design and almost offensively mocking our taste.—We commend to students, yet we fail to

enjoy the hackneyed and threadbare whimsicality of Mr. Whistler's *Mrs. B. Sickert* (85), painted in a fashion which, since it has lost its energy and freshness, has become a bore. At first we enjoyed the freakish art, borrowed from Japan, which this picture (undoubtedly the worst of its class) illustrates; but it is now a stale achievement not worth repeating, and mostly so because no one better than the painter knows how trite it has become.

—Mr. Shannon, although the "ladies' artist" of our time, has been unjust in *Mrs. Shannon* (87).—Very fine are M. Léon Bonnat's *Mrs. M. Talbot* (98); Mr. F. Sandys's *Lord Battersea* (113) and his *Miss D. S. Catto* (107); Mr. J. H. Walker's *A Lady* (124), a most charming likeness; and Sir J. E. Millais's well-known *Mrs. C. Wertheimer* (138), dressed in red.

On no account should the visitor venture into the Balcony here, which is crowded with horrors of incompetent portraiture and caricatures of humanity. Let him, nevertheless, not omit to study the capital examples in the Central Hall, which include Mr. Sandys's exhaustively drawn and thorough *Lord Wolseley* (188) and *The Bishop of Durham* (189); a number of drawings, far superior to their published reproductions in *Vanity Fair*, by Mr. L. Ward ("Spy"); and several sculptures by Signor Amendola and Mr. Birch.—The coarse and exaggerated *Terra-Cotta Bust, Mrs. Alma Tadema* (222), is by M. Dalou, and bad in every respect.

NOTES FROM ASIA MINOR.

Smyrna, Oct. 1, 1894.

A MONTH ago I gave some account of a tour with Prof. Anderson and Mr. Anthony through the low country to the west of Brussa; I will now report on our expedition into the hills. The district which we have attempted to explore is almost enclosed by the Rhyndacus and the Macestus. These rivers rise close together in the neighbourhood of Simav, and again approach within a few miles of one another near Kirmasti. The country between them is a maze of rugged ridges and rocky ravines, mostly clothed with forests of pine and oak. The streams run in valleys so narrow and difficult that the roads, or rather bridle paths, can seldom follow them, but are driven up hill and down dale to the most tortuous and circuitous routes. The ridges do not often rise above a couple of thousand feet from sea level; only here and there is some loftier mountain set as a landmark to guide the perplexed traveller. After a route which on the map looks something like a letter W, we felt that we were at last beginning to know our bearings. It is not surprising that such a bit of country contains few traces of antiquity, and remains very imperfectly known. Consequently, whereas our archeological finds lie chiefly on the outskirts of our field of exploration, our discoveries in the heart of the region are mainly geographical.

We escaped from Brussa just in time to avoid quarantine, and struck the Rhyndacus a little below the ancient Hadriani. The ruins lie off the main stream to the south in a broad lateral valley. They promise a rich harvest to the excavator, but are suffering irreparable damage at the hands of the local stonemasons. Proceeding eastwards we inspected Delikli Tash, the interesting Phrygian tomb two hours short of Tavshanly, which has been fully described by M. Perrot. Geographically the tomb belongs to the district of Tavshanly, where the Rhyndacus valley opens to a wide plain. My impression is that historically, as well as in literal orientation, it faces eastward. The middle valley of the Rhyndacus does not appear to be much more practicable as a channel of communication with the west than the majority of its tributary valleys. At Tavshanly, and at its older suburb Moimul, there is an extraordinary abundance of ancient sepulchral *stèle* of one uniform type, an *ediculum* with gable and arch over a closed

door, on which are sometimes represented emblems of the occupation or profession of the deceased. The general idea of the type may well have been traditional from the days when the Delikli Tash tomb was hewn. The stones are now the favourite form of fountain in Tavshanly and Moimul. It is evident that a considerable ancient city must be placed hereabouts; but opinions may differ as to its name, and in the absence of books I decline to hazard a suggestion.

From Tavshanly we took an unexplored road south-westwards to Emed, which seems to be placed rather too far to the south on Kiepert's map. Indeed, the geography of this district is altogether misrepresented. Emed lies under the brow of a ridge overlooking a long slope to the south, at the bottom of which flows a tributary of the Rhyndacus, coming down from the Shaphana Daghi. This river turns northwards along the eastern face of the Egriguz Daghi, and escapes round the northern shoulder of the mountain under the castle of Egriguz, through a magnificent gorge known as Demir Kapu, the Iron Gate. The Egriguz Chai, as the river is called, then joins the Sinjan Su about four hours above Gune, and at last reaches the Rhyndacus near Kestelek, a few miles above Kirmasti. Prof. W. M. Ramsay has seen that the map is wrong, and has conjectured a river down to Harmanjik. He is so far justified that, on leaving the Tavshanly plain, we at first followed a stream which, we were told, does run down to Harmanjik; but it does not touch the Emed and Egriguz valley. We are also able to give some support to Prof. Ramsay's conjecture that Tiberiopolis is to be sought in the neighbourhood of Emed. We found there some very large columns and a great number of inscribed bases and *stèle*. Unfortunately few of the inscriptions are legible, owing to the weathering of the soft stone. There is a plentiful hot spring below the town, which must have recommended the site for settlement. But the most striking and interesting proofs of antiquity are a jug and a bored stone, which we purchased from a labourer. They were found in a simple rock-cut grave recently opened on the west side of the town. Had I met with the jug in a European museum, I should have said without hesitation that it came from Cyprus, or possibly Caria, or the Troad. I am not aware of anything like it having been found in the heart of the interior. At Egriguz, a few miles to the west of Emed, there are a couple of inscriptions which have, perhaps, been carried thither. The mediæval castle, on a pinnacle of rock overhanging the Iron Gate, seems to be the oldest building. At Assarlar, however, there are not only inscriptions, but traces of building, and two parallel walls of massive masonry sticking out of a hill-side in a situation which suggests a temple site.

We crossed the watershed to the Macestus valley by a long and difficult mountain track, and visited several small sites to the north and west of the Lake of Simav, but could hear of no important ruins in that direction. Accordingly we returned to the Rhyndacus basin by the easy pass traversed by the Balat road. It is in this valley that the other branch of the Sinjan Su takes its rise, and we intended to explore the river right down to Kestelek. The valley, however, soon narrows, and the road deteriorates as it descends, until at Sinekler it takes to the hills, and makes across difficult ravines to Balat. Opposite to Sinekler, under the village of Tashkeui, there are remains of a sanctuary with dedications to Zeus Pandemus and to a hero Olympiodorus. Except at Balat, we found scarcely a trace of antiquity between this shrine and Kestelek. We regained the river valley at Gune, but saw little of it for the rest of the way. Kestelek has its mediæval castle (well placed on a spur which almost blocks the Rhyndacus valley) and a few inscribed reliefs. Thence we turned northwards again, and made for Kepsud, keeping the Chatalja Daghi on our

right. This was another unexplored road. It presents few difficulties, but few points of interest. Kabsud lies in a plain, separated only by a low rise from the main valley of the Maces-tus and the great plain of Balikesser. There are plenty of "ancient stones," and some inscriptions, one of which suggests that Hiera Germe was here, and not at Kirmasti or Kes-telek.

The Maces-tus valley is as easy as the Rhy-n-dacus is difficult. One readily understands why Cicero calls Cyzicus the door of Asia. Panderna, the modern successor to Cyzicus, is the main outlet for the trade of this region, and it is proposed to extend the Smyrna and Cassaba railway to the north coast by this route. I have already given some account of the Roman road from Cyzicus to the Balikesser plain. It is true that neither that road nor the modern roads to the south always keep to the river valley, but they need meet no great obstacles in straying from it. The road from Bigaditch to the Caicus valley is a bad one, but the reason is to be sought in the set of the trade towards Panderna, instead of towards the railway, and not in any natural difficulties in the route. A few days' labour would make this road quite practicable for wheeled traffic. At Persi, two hours to the north-west of Bigaditch, we found a most curious rock-hewn church. Standing out from a hill-side, an isolated pinnacle of rock known as Kissili Kaia overlooks the village and the Maces-tus valley. Its upper part is completely hollowed out. At the top is a square chamber with stone benches along each side, probably a hermit's cell. Below one enters first an ante-chapel, one side of which is occupied by a rock-cut tomb, and then the little church itself, with triumphal arch, apse, throne, and piscina, all complete. Opening on to these by three doors in the north wall are a chapel and tomb chamber, separated by a rock screen, and a third chamber at a higher level at the west end. There are benches, niches, vaults, arches, and domes cut in the solid rock, and remains of frescoes on the walls. Here and there is a rude piece of carving, apparently birds and beasts. It seems to me not unlikely that this extraordinary little church was developed out of a series of rock tombs, probably of pre-Christian date.

J. ARTHUR R. MUNRO.

Five-Part Society.

We are authorized to state that there is no foundation for the rumours which have been recently circulated to the effect that the firm of Christie, Manson & Woods, now far advanced into its second century, is about to become a limited liability company.

MR. LARKIN has on view at the Japanese Gallery, 28, New Bond Street, a numerous and highly interesting collection of drawings of Japan, birds, fish, and flowers, by the native artist Watanabe Seitei.

The private views of the exhibition of the Institute of Painters in Oil Colours are appointed for the 25th and 26th inst.

BEFORE Christmas Messrs. Boussod, Valadon & Co. propose to hold at the Goupil Gallery, 5, Regent Street, S.W., (1) an exhibition of the paintings and drawings of Heer Mauve, who died about six years ago; (2) a collection of Japanese prints by Utamaro, "the most remarkable of the artists of the East"; and (3) a gathering of water-colour drawings by Mr. G. H. B. Brabazon.

In the garden of the house at Isle-Adam which he occupied during half a century, a monument has been erected in honour of Jules Dupré, its chief feature being a bust of the masterly artist placed upon a *stèle* of marble. His pupil, M. François, when presenting the memorial to the municipality of Isle-Adam, pronounced an appropriate and sympathetic

eulogium upon the painter and his art. M. Marquette executed the portrait.

PROF. G. STEINDORFF, of Leipzig, is said to have been entrusted with making a selection from Brugsch Pasha's posthumous papers with a view to publication. Dr. Steindorff is the author, among other Oriental works, of an 'Egyptische Kunstgeschichte.'

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.
ST. JAMES'S HALL.—Richter Concerts.

THE Crystal Palace concerts recommenced last Saturday with a good, but not especially interesting programme, as it did not contain any actual novelties, though Dr. A. C. Mackenzie's nautical overture 'Britannia' was performed for the first time at Sydenham, and Mr. Willy Hess, the leader of Sir Charles Halle's Manchester orchestra, made his first appearance. The admirable violinist contributed a careful if not particularly inspired rendering of Mendelssohn's Concerto, and was also heard to advantage in pieces by Spohr and Wieniawski. Mr. Albert Fransella, the first flute in the orchestra, was excellent in three movements from Bach's Suite in B minor for strings and flute *obbligato*. These were the Overture, the Polonaise, and the "Badinerie," in all of which the master displays himself in his most genial mood. Mr. Manns was greeted with befitting cordiality, and his orchestra was as fine as ever in Dr. Mackenzie's Overture, Beethoven's Symphony in F, No. 8, and the prelude, dance of the apprentices, and procession music from the third act of 'Die Meistersinger.' It is difficult to say why Miss Ella Russell, the vocalist of the afternoon, sang both Weber's *scena* "Leise, leise," from 'Der Freischütz,' and the Jewel Song from Gounod's 'Faust,' in Italian, the first being originally in German, and the second in French; but the pure vocal method of the singer enabled her to render a large measure of justice to her selections.

The programme of the second Richter Concert on Monday evening was of a somewhat more varied character than usual. Beethoven was represented by the Symphony in B flat, No. 4, and Wagner by the Overture to 'Der Fliegende Holländer'; but there were in addition Schubert's unfinished Symphony in B minor, Smetana's vigorous 'Lustspiel' Overture, and Grieg's 'Peer Gynt' Suite, No. 1. More remarkable, however, than the composition of the programme was the playing of the orchestra. The ordinary terms of eulogy are insufficient to describe the surpassingly fine rendering of every item in the scheme, the explanation probably being that Herr Richter's forces are now on a tour, and are in association every day. At any rate, the fact deserves to be chronicled.

Musical Gossip.

THE Highbury Philharmonic Society has issued its prospectus for the forthcoming season, the performances being arranged as follows: November 27th, 'The Golden Legend'; January 29th, Hofmann's 'Fair Melusina' and a miscellaneous second part; March 19th, Goring Thomas's 'The Swan and the Skylark' and Mendelssohn's 'Lobgesang'; and May 7th,

Rossini's 'Moses in Egypt.' Mr. G. H. Betjemann remains the conductor of the society, and among the principal vocalists engaged are Madame Albani, Madame Hope Glenn, Madame Fanny Moody, Miss Ella Russell, Miss Florence Monk, Miss Meredyth Elliott, Mr. Iver McKay, Mr. Watkin Mills, Mr. Charles Manns, Mr. David Bispham, Mr. Henry Piercy, Mr. Edward Lloyd, Mr. Brockbank, and Mr. Bantock Pierpoint.

SUBSCRIBERS to Mr. Arthur Chappell's Popular Concerts will be glad to learn that Herr Mühlfeld has been engaged to introduce Brahms's new clarinet and pianoforte sonatas on February 2nd and 4th next. The artist will also be heard in Brahms's beautiful Quintet in B minor for pianoforte and strings.

THE Guildhall School of Music is becoming ambitious in its selection of works for performance by the operatic class in connexion with the establishment. The operas underlined for the season just commenced are Gluck's 'Orfeo,' Leoncavallo's 'Pagliacci,' and Gounod's 'Roméo et Juliette.'

THE Thursday subscription concerts at the Queen's Hall, already announced, will commence on November 1st, when the first part of the programme will consist of compositions by Dr. A. C. Mackenzie. The composers to be similarly treated at the subsequent performances are Schubert, Schumann, Dr. Hubert Parry, Beethoven, and Mendelssohn.

THE Musical Guild announces that the autumn series of concerts will not take place, in consequence of the many demands made on the performers and the want of support accorded to the association. Two series of performances, however, are promised during the spring and summer of next year, and in due time the Musical Guild may, perhaps, be induced to give its concerts in a more central position than the Kensington Town Hall.

THE eleventh series of the Hampstead Popular Concerts of chamber music will take place at the Vestry Hall on Friday evenings, November 9th and 23rd, December 7th, January 25th, and February 8th and 22nd. An excellent selection of works by classical and modern masters is promised, and among the executants engaged are Messrs. Joachim, Gompertz, Ludwig, Borwick, Schönberger, Plunket Greene, Bispham, Kreuz, Ould, Whitehouse, and Gibson, Miss Fanny Davies, Miss Ibenschütz, Mlle. Kleberg, Mrs. Henschel, Mrs. Hutchinson, Miss Fillunger, and Miss Kate Cove.

It would seem that the enormous programmes of a miscellaneous nature which were common a generation ago have still power to attract a section of the public, for Mr. Percy Notcutt's concert at the Queen's Hall last Saturday afternoon was well attended, though the scheme was wholly deficient in genuine musical interest. A large number of artists, chiefly vocal, took part in the entertainment, among them being Mlle. Antoinette Trebelli, Miss Kate Cove, Miss Meredyth Elliott, Miss Esther Palliser, Madame Sterling, Madame Stone-Barton (an agreeable soprano), Miss Fanny Davies, Mr. Ben Davies, Mr. Herbert Grover (in place of Mr. Edward Lloyd), Mr. Eugene Oudin, Mr. Santley, and the Westminster Glee Singers.

MR. FRANZ RUMMEL's pianoforte recital at St. James's Hall on Wednesday afternoon was artistically successful, extremely refined performances being given of Bach's 'Italian' Concerto; Beethoven's Sonata 'Les Adieux,' &c., in E flat, Op. 81; Schubert's Fantasia in C, Op. 15; and minor items by many composers.

On the same afternoon the first chamber concert of the season in connexion with the Royal College of Music took place in the new building at Kensington Gore. An excellent performance was given of Brahms's Sextet in C, Op. 36, and mention should also be made of two new and charming little songs by Mr. R. H. Walthew,

'The Song of the Wrens' and 'The Letter,' for tenor voice, fairly well rendered by Mr. Winsloe Hall.

The directors of the Royal Carl Rosa Opera Company have secured the sole rights in the English language, in the United Kingdom, of the new opera by the young German composer, Herr Englebert Humpeldinck, the libretto of which has been drawn by the composer's sister, Frau Witte, from the fairy tale of 'Hänsel and Gretel.' The English translation has been placed by Messrs. Schott & Co., the publishers, in the hands of Miss Constance Page.

THE great final scene from 'Götterdämmerung' will be performed twice at the forthcoming Wagner Concerts at the Queen's Hall, the first time, under Herr Siegfried Wagner, on November 6th, and the second, under Herr Felix Mottl, on November 20th. The part of Brünnhilde will be taken by Miss Marie Brema, who studied it recently at Bayreuth under Frau Cosima Wagner.

VERDI'S 'Otello' was produced for the first time at the Paris Opéra last week; but, apart from the excitement occasioned by the visit of the venerable Italian master to the French capital, it does not seem that the event was regarded with much interest by local amateurs. Indeed, Paris has now almost ceased to occupy a foremost place as a centre of musical work, thanks to the Chauvinistic spirit prevalent in art matters. 'Otello' was heard in London as far back as July, 1889, at the Lyceum, under the direction of M. Mayer, and later under Sir Augustus Harris at Covent Garden.

SIGNOR PUCCINI, whose fine opera 'Manon Lescaut' did not meet with much approval at Covent Garden last season, owing, probably, to the defects of the libretto, has completed a new work, 'La Bohème,' which will probably see the light at Milan, early in 1895.

ANTONIN DVORAK is said to have nearly completed an opera on the subject of Longfellow's 'Hiawatha.'

PERFORMANCES NEXT WEEK.

MON.	Miss Kate Cove's Concert, 8, Kensington Town Hall.
TUE.	Miss Mary Chatterton's Concert, 8, Brixton Hall.
WED.	Messrs. Stanley, Haddon, and Williams's Concert, 8, St. James's Hall.
THURS.	Mr. Franz Rummel's Pianoforte Recital, 3, St. James's Hall.
FRI.	Miss Lillian Cunningham's Concert, 8, Queen's Hall.
SAT.	Miss Olive Harcourt's Concert, 8.30, Queen's Hall.
SUN.	Mr. J. H. Bonawit's Concert, 3, Queen's Hall.
	Polytechnic Concert, 8, Queen's Hall.

DRAMA

GERMAN PLAYS.

THE German company at the Opéra Comique still carries on what may almost be called a heroic campaign. Their countrymen of the lower middle-class rally to their support in considerable numbers, so that the cheaper parts of the house are usually pretty well filled; but the stalls and circle are apt to be very sparsely tenanted. After some essays in more serious work, our visitors have fallen back almost exclusively upon the light comedies and farces which seem to form the staple entertainment at the minor German theatres. It is a pity that the very interesting and characteristic peasant plays of Anzengruber have had to be entirely shelved in favour of a class of pieces which presents no feature of special interest to English playgoers. Though the indigence of the scenic appointments detracted from their effect, Anzengruber's 'Pfarrer von Kirchfeld' and 'Der Meisidbauer' are by far the most noteworthy productions as yet offered us at the Opéra Comique. They are strong and simple studies of peasant character in the Bavarian Highlands, without the least admixture of mechanical melodrama, though not, perhaps, without a certain looseness of structure and redundancy of dialogue. 'Der Meisidbauer,' especially, is a powerful and moving play, rising

almost to tragedy in the character of the peasant perjurer from whom it takes its name. Herr Caesar Beck presented this gloomy personage with a great deal of rugged force, which contrasted admirably with the almost seraphic mildness of his liberal-minded pastor in 'Der Pfarrer von Kirchfeld.' In both plays Fräulein von Driller played the heroine with a great deal of sympathetic charm, despite a certain awkwardness of bearing and gesture.

After two or three performances of 'Der Pfarrer von Kirchfeld' and 'Der Meisidbauer,' the Austrian dramatist disappeared from the bills, to make room for his North German contemporaries Gustav von Moser, Fr. von Schönthan, and Adolph L'Arronge. The talent of these writers has been very fairly represented on the English stage in numerous adaptations by Mr. Daly and others. Without either French ingenuity or French cynicism, they display a certain amount of comic invention, an excellent sense for stage business, and a good-humoured, amiable, by no means over-penetrating power of observation. Some of their plays—such as Von Moser's 'Der Veichenfresser'—deserve to be classed as comedies, in spite of one or two farcical interludes; but their intrigue is so trivial, their emotion so superficial, that, though their local popularity is comprehensible enough, they cannot be said to rank in European literature. Others—such as 'Krieg im Frieden,' by Von Moser and Von Schönthan (known on the English stage as 'Our Regiment')—are barely rescued from the category of farce by some episodic scenes of comedy. L'Arronge's 'Mein Leopold,' on the other hand, is a genuine Berlin Volksstück, of long-standing and apparently inexhaustible popularity. Its literary form is quite unsophisticated—indeed, it is even *mêlé de couplets*, after the manner of the old French *vaudeville*—but it is by no means lacking in homely humour and pathos.

Another play of even more unpretending form, to which some evenings were devoted, is 'Robert und Bertram,' a "Posse mit Gesang," by a Dresden playwright named Räder. This piece, which has long enjoyed great popularity in Germany, partakes more of the nature of a rough-and-tumble pantomime than of a coherent farce, but is entirely inoffensive withal. It greatly amused the German members of the audience, but was rather too characteristically German for the English contingent.

The company, which has worked very hard under trying circumstances, possesses a good deal of real talent. Herr Beck has proved himself a valuable light comedian as well as an excellent character-actor; and Herr Ernst Petersen, Herr Max Weilenbeck, Herr Ludwig Rusing, and the director, Herr Charles Maurice, have all done a great deal of capable work in their different lines. Frau Heinold Thomann, an admirable "duenna," has appeared in almost every play presented; and among the younger ladies (in addition to Fräulein von Driller) Fräulein Elly Arndt, Fräulein Toni Hoops, and Fräulein Anna Hocke have specially distinguished themselves. W. A.

Dramatic Society.

A TOUCHING tribute to the memory of the late Rosina Vokes has been issued in the shape of a privately printed book, containing appreciative criticisms of the American press, collected by her husband, Mr. Cecil Clay, and illustrated by portraits. From this it is obvious that the youngest and brightest of the Vokeses obtained across the Atlantic a high reputation as a comedian, and that the performances of her company included comedy, and were not wholly, as in a short obituary notice we supposed, confined to burlesque. It was in burlesque and similar entertainments that Rosina Vokes won approval and admiration in England, and regret is expressed by Mr. Clay that her most artistic assumptions were unseen in this country.

DRAMA in the clouds is not wholly a novelty. It has, however, been reserved for Miss Janette Desborough, in her aerial sketch 'Cloudland,' produced last week at an afternoon representation at the Opéra Comique, to people entirely with dancers a new *Νεφέλοκοκκνυία*, in which the powers of darkness are vanquished by those of light, and a human being is qualified for eternal indulgence in Terpsichorean flights. In the case of an experiment so daring mischance is to be expected. It is, therefore, of little consequence that what in the performance was magical or fairylike had to be conjured up by the audience.

THE postponement at the Court Theatre from Saturday last until to-night of Mr. Burnand's adaptation of 'La Belle-Maman' of MM. Sardou and Deslandes has deprived the theatrical week of the only novelty of interest. The reason is stated to be the illness of Mr. Brandon Thomas, and the consequent necessity of further rehearsals in the interest of Mr. Hawtrej, to whom the part previously assigned Mr. Thomas now falls.

It is edifying to learn that the names of Grimaldi and Phelps, long famous in Sadler's Wells records, are to be bestowed upon two streets in Clerkenwell. This, if not a complete novelty—since we have Betterton Street, opening out of Drury Lane, Kemble Street, Macklin Street, and Garrick Street not far distant—is at least a step in the right direction. The manner in which our street nomenclature has been hitherto arranged is all but wholly servile. Drury Lane itself is named, says Stow, after the Druries; Brydges Street comes from George Brydges, Lord Chandos; and when we go a step further from Drury Lane it is to Wellington Street.

MR. MARKHEIM will give a public lecture at the Taylor Institution, Oxford, on Tuesday next, on 'Molière considered as an Author of Tragedy.'

THE tour of Mr. Forbes Robertson and Miss Kate Rorke with 'The Profligate' and 'Caste' will conclude with next week's visit to the Grand, Islington, both actors being then needed for the reopening of the Garrick under Mr. Hare with 'Money.'

'BROWNIES,' a fairy musical extravaganza, by Messrs. Palmer Cox and Malcolm Douglas, was given for copyright purposes at Terry's Theatre on Thursday in last week.

IN a list of probable productions at a series of subscription Saturdays of Madame Bernhardt, to begin on December 1st at the Théâtre de la Renaissance, appear 'Salomé,' by Mr. Oscar Wilde; 'The Second Mrs. Tanqueray,' and 'Falstaff,' by the late Paul Delair, in which Madame Bernhardt will play Prince Hal. M. Coquelin is included in the promised company.

'ODETTE' has been withdrawn from the Princess's with commendable promptitude, and the house is now closed, to reopen on Monday night with an adaptation by Mr. Alfred Dampier of the Australian novel 'Robbery under Arms.'

MR. EDWARD TERRY and his company have appeared during the week at the Grand Theatre, Islington, in 'Kerry' and 'The Churchwarden.'

'TRUTHFUL JAMES' was on Monday transferred from the Royalty to the Strand Theatre.

MR. SOTHERN has appeared at the Lyceum Theatre, New York, in 'The Way to Win a Woman,' a comedy by Mr. Jerome K. Jerome.

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